The Ultimate Plectrum Banjo Player's Guide

Volume 2
Song and Exercise Companion

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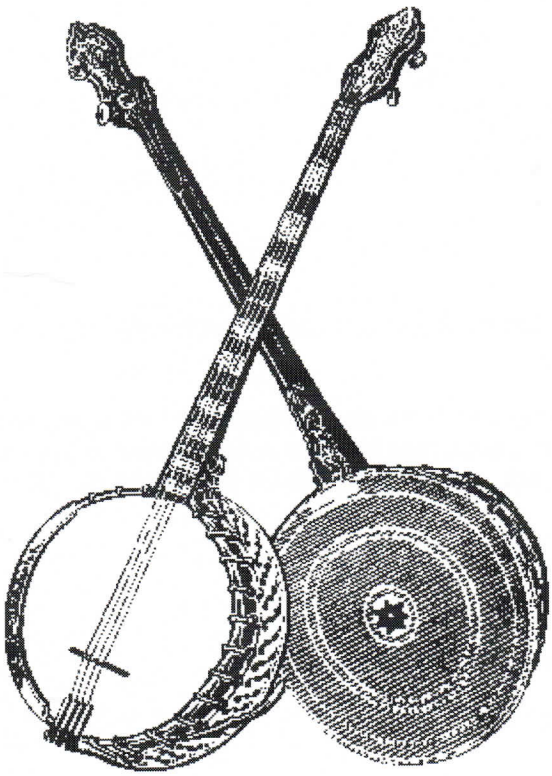

David Frey
and
Susanne Sangiacomo

THE ULTIMATE PLECTRUM BANJO PLAYER'S GUIDE, Volume 2
Song and Exercise Companion

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This book is dedicated to

RUSSELL W. PRESTING

For his lifelong commitment to the preservation and promotion of the banjo as an American art form.

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Preface

When it comes to learning to play a musical instrument, plectrum banjo or otherwise, there are as many different techniques as there are teachers.

Some teachers believe that the best learning method involves extensive use of scales, drills, and other exercises. The reasoning is that these drills develop precision finger control and familiarity with the banjo. Once mastered, these skills can then be readily applied to tunes and musical situations.

Some feel that the only correct way to learn is to play songs — no matter how well — as much as possible, with minimal emphasis on drills and exercises. They believe that developing the ability to play within a musical context will develop a player's musical ear and confidence, a critical asset that can only be acquired through musical exposure. Technical accuracy is of secondary importance and will come with experience.

There is merit to both learning approaches and most musicians use a combination of tunes and exercises to master their instrument. How much emphasis to place on either area is best determined by a student's learning style, rather than a particular teaching style.

The 2-volume set of *The Ultimate Plectrum Banjo Player's Guide* gives informative study tools to banjo players — students, teachers, and musicians alike — to focus on the specific areas of banjo musicianship they wish to develop. The beginning student can start at *Chapter 1* of *Volume 1* and progress through the entire text. The advanced musician can move directly to *Part Six* and work on arpeggios and duoing.

Volume 1 contains the instructional materials and explanations that enable a student to master and understand the plectrum banjo. *Volume 2,* the *Song and Exercise Companion*, is designed to accompany and supplement the material contained in *Volume 1*.

Those interested in refreshing or honing certain skills can turn directly to *Volume 2, The Song and Exercise Companion*. Here you will find exercises and drills specifically designed for many different skill areas. There are over 70 tunes that can be mastered.

Concerning the Lyrics

Among musicians, there is ongoing discussion involving whether or not to adhere to the original lyrics of tunes that may be considered offensive by current standards. The tunes in this volume represent an historical view of American music. The banjo was an integral part of America's ethnic heritage, both good and bad, whether we, as banjo players, like it or not. In most cases in this volume, the choice was made to maintain original lyrics for the sake of historic accuracy. The lyrics do not represent the views of the authors.

PART ONE — SONGS

In this section, each tune is presented in three formats: sheet music (also known as a *lead sheet*), chord chart, and chord diagrams. In some cases the chord diagrams have been simplified for easier playability.

CHORD CHARTS:

Unless otherwise indicated, all chord charts are in 4/4 time. Each square represents one measure of 4 beats.

C	C7	F	C	C	C	G	C/ G7

C	= 1 measure (4 beats)
C/ G7	= Split measure (2 beats each chord)

AIN'T SHE SWEET

(M.Ager, J.Yellen, 1927)

C A♭7 G7 C A♭7 G7 C E7
Ain't she sweet? See her com - ing down the street. Now I ask you ver - y

A7 D7 G7 C C A♭7 G7
con - fi - den - ti - al - y, Ain't she sweet? Ain't she nice? Look her

C A♭7 G7 C E7 A7 D7 G7
o - ver once or twice. Now I ask you ver - y - con - fi - den-tial - y, Ain't she

C C7 F7 Cdim C C7 F7
nice? Just cast an eye in her di - rec - tion. Oh me, Oh my

F7 Cdim C G7 C A♭7 G7
Ain't that per - fec - tion. I re - peat, Don't you

C A♭7 G7 C E7 A7
think that's kind of neat? And I ask you ver - y con - fi - den - tial - ly,

D7 G7 C
Ain't she sweet?

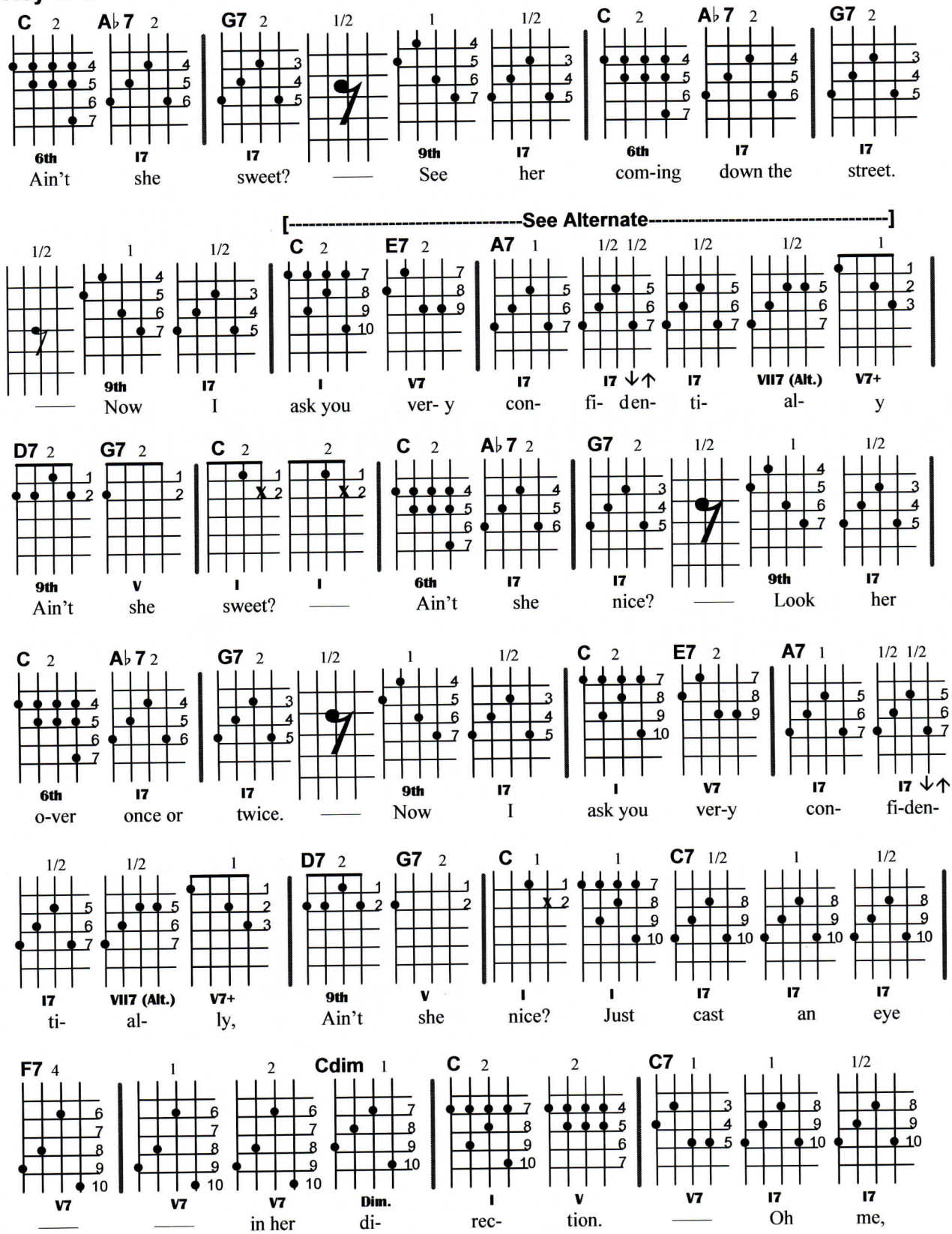
AIN'T SHE SWEET

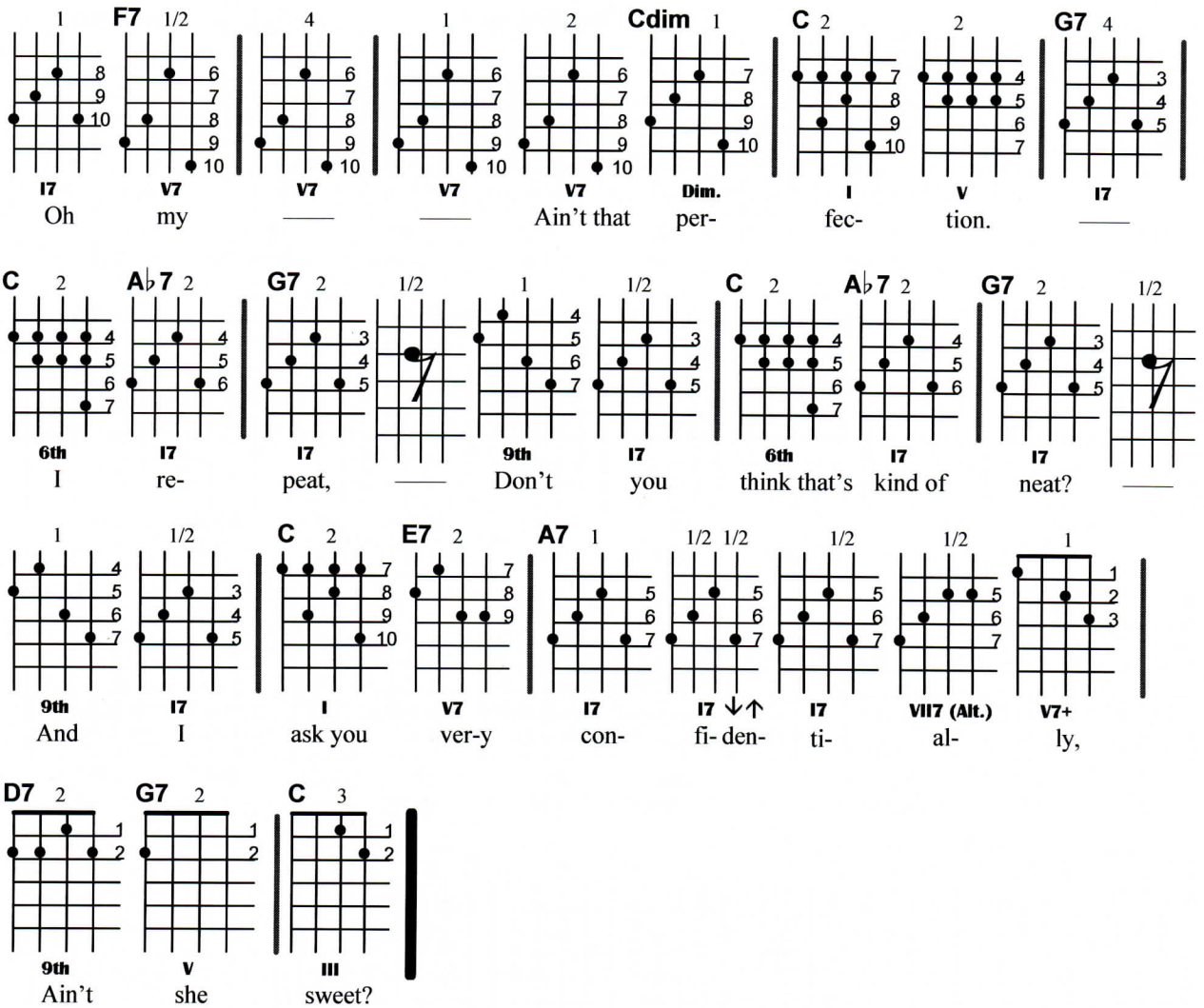
C/ A♭7	G7	C/ A♭7	G7	C/ E7	A7	D7/ G7	C
C/ A♭7	G7	C/ A♭7	G7	C/ E7	A7	D7/ G7	C/ C7
F7	F7/ Cdim	C	C7	F7	F7/ Cdim	C	G7
C/ A♭7	G7	C/ A♭7	G7	C/ E7	A7	D7/ G7	C

Key of C

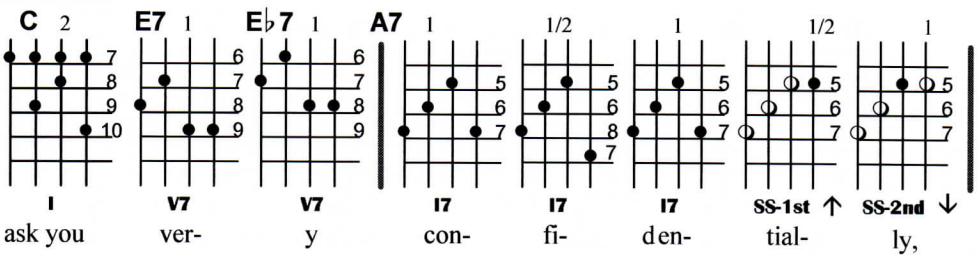
Ain't She Sweet

(M.Ager, J.Yellen, 1927)




F7 1 1/2 4 1 2 Cdim 1 C 2 2 G7 4
I7 V7 V7 V7 V7 Dim. I V I7
Oh my —— —— Ain't that per- fec- tion. ——
C 2 A♭7 2 G7 2 1/2 1 1/2 C 2 A♭7 2 G7 2 1/2
6th I7 I7 9th I7 6th I7 I7
I re- peat, —— Don't you think that's kind of neat? ——
1 1/2 C 2 E7 2 A7 1 1/2 1/2 1/2 1/2 1
9th I7 I I7 I7 I7 ↓↑ I7 VII7 (Alt.) V7+
And I ask you ver-y con- fi- den- ti- al- ly,
D7 2 G7 2 C 3
9th V III
Ain't she sweet?

Alternate:


C 2 E7 1 E♭7 1 A7 1 1/2 1 1/2 1
I V7 V7 I7 I7 I7 SS-1st ↑ SS-2nd ↓
ask you ver- y con- fi- den- tial- ly,

ALABAMA JUBILEE

(J.Yellen, G.Cobb, 1915)

A7
You ought to See Mis - ter Jones When he rat - tles the bones.

D7 G7
Old Col' - nel Brown fool - in' 'round like a clown. Miss Vir -

C
gin - ia who is past eight - y three, - Shout - in', - "I'm full o' - pep;

A7
Watch yo step, watch yo' step!" One leg - ged Joe danced a - roun' on his toe,

Dm A7 Dm A7 Dm A7 Dm A7 Dm A7 Dm
Threw a - way his crutch and hol - lered, "Let 'er go." Oh, hon - ey,

C E7 F C D7
Hail; Hail; the gang's all here for an Al - a - bam - a

G7 C
Ju - bi - lee.

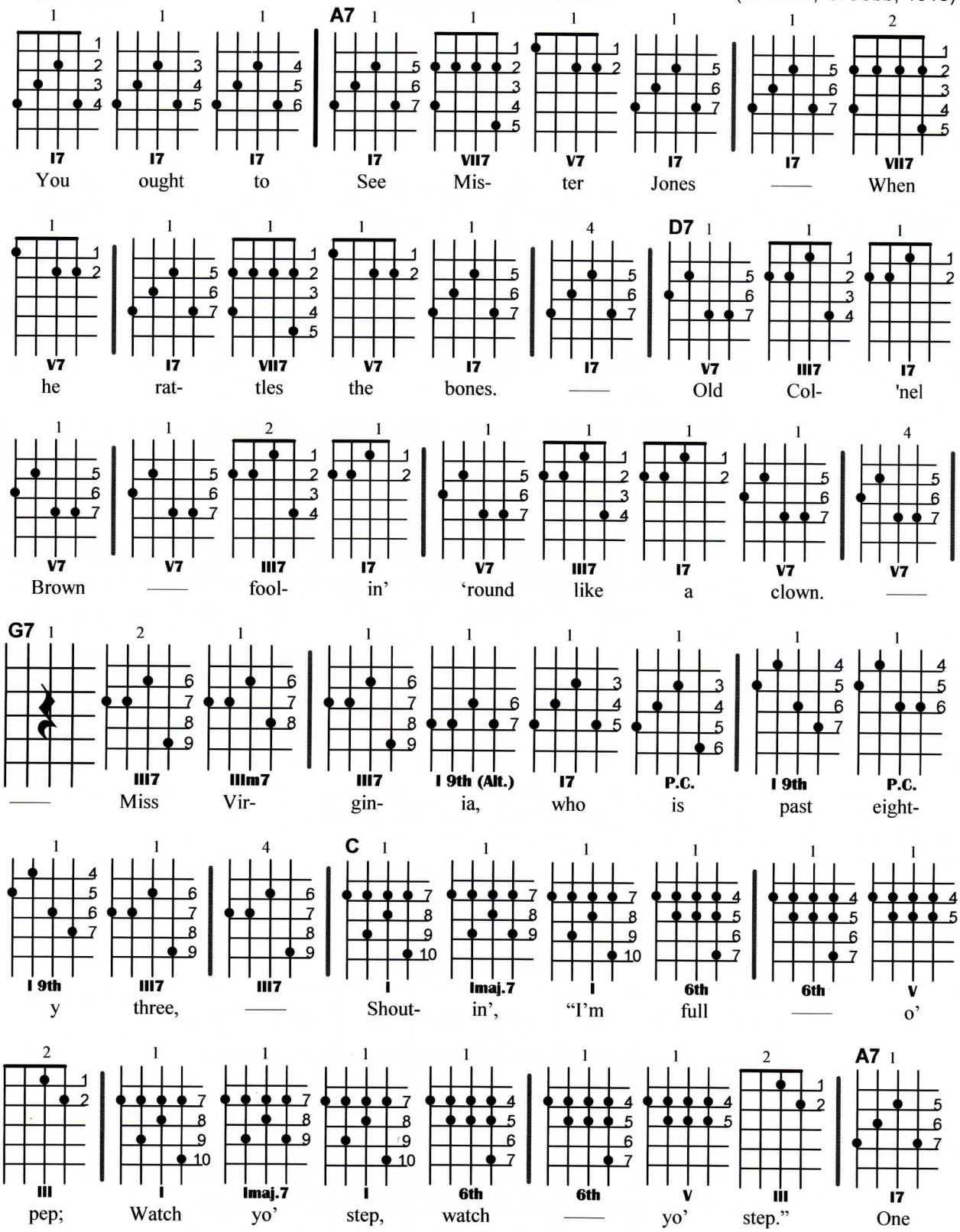
ALABAMA JUBILEE

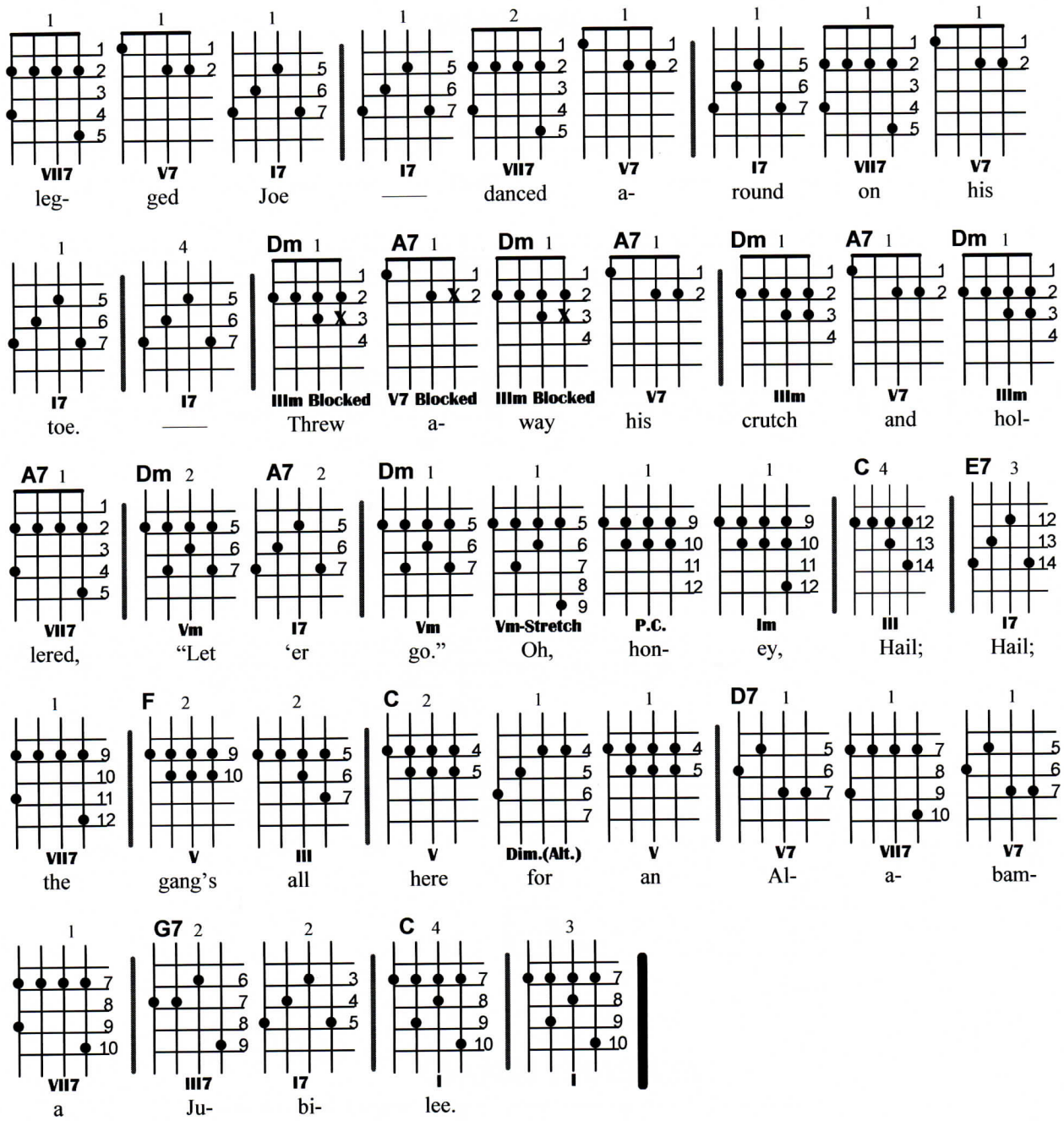
A7	A7	A7	A7	D7	D7	D7	D7
G7	G7	G7	G7	C	C	C	C
A7	A7	A7	A7	Dm/A7 Dm/A7	Dm/A7 Dm/A7	Dm/ A7	Dm
C	E7	F	C	D7	G7	C	C

Key of C

Alabama Jubilee

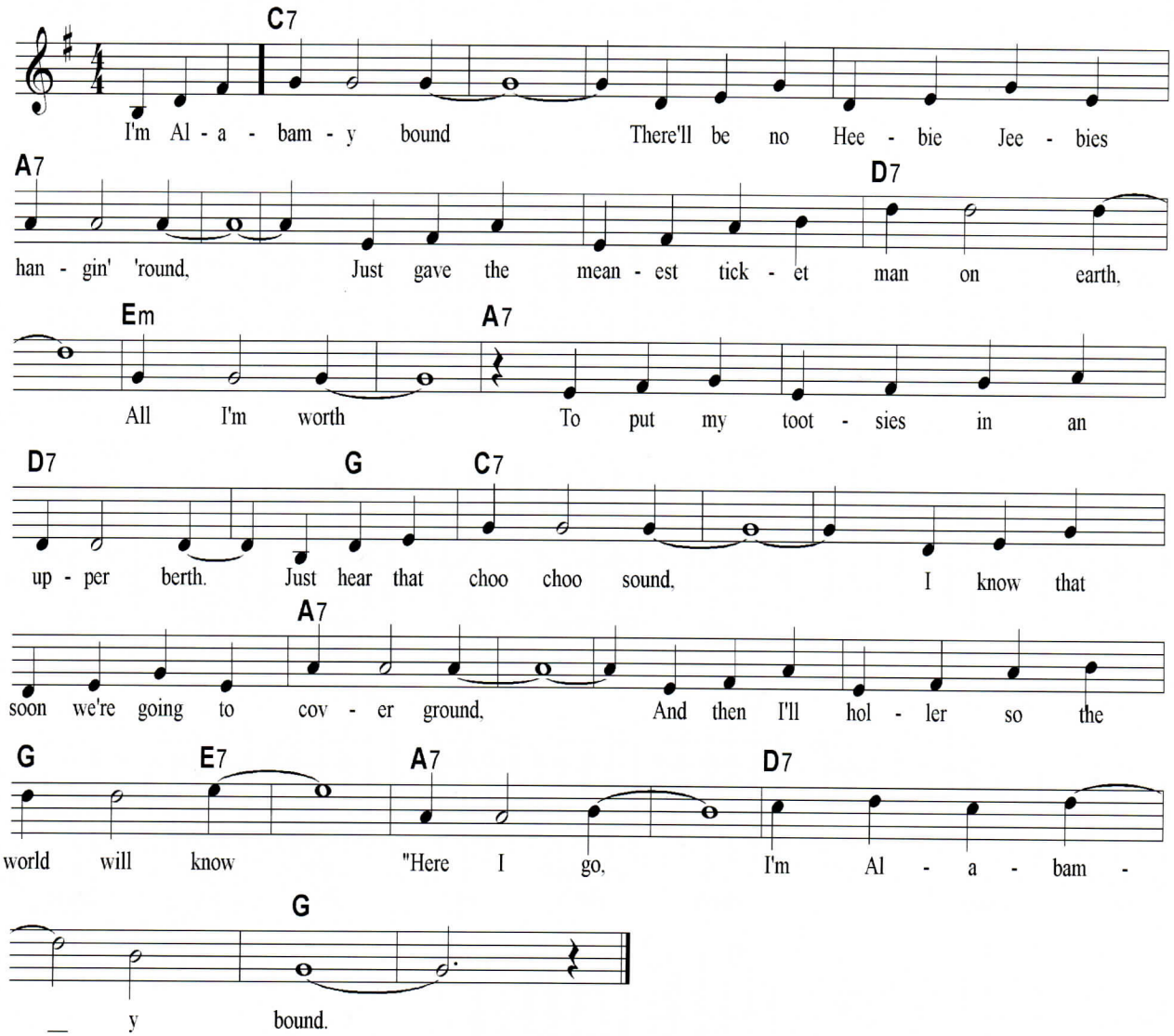
(J.Yellen, G.Cobb, 1915)




VII7 V7 I7 I7 VII7 V7 I7 VII7 V7
leg- ged Joe —— danced a- round on his
I7 I7 IIIm Blocked V7 Blocked IIIm Blocked V7 IIIm V7 IIIm
toe. —— Threw a- way his crutch and hol-
VII7 Vm I7 Vm Vm-Stretch P.C. Im III I7
lered, "Let 'er go." Oh, hon- ey, Hail; Hail;
VII7 V III V Dim.(Alt.) V V7 VII7 V7
the gang's all here for an Al- a- bam-
VII7 III7 I7 I I
a Ju- bi- lee.

ALABAMY BOUND

(R.Henderson, B.DeSylva, B.Green, 1924)



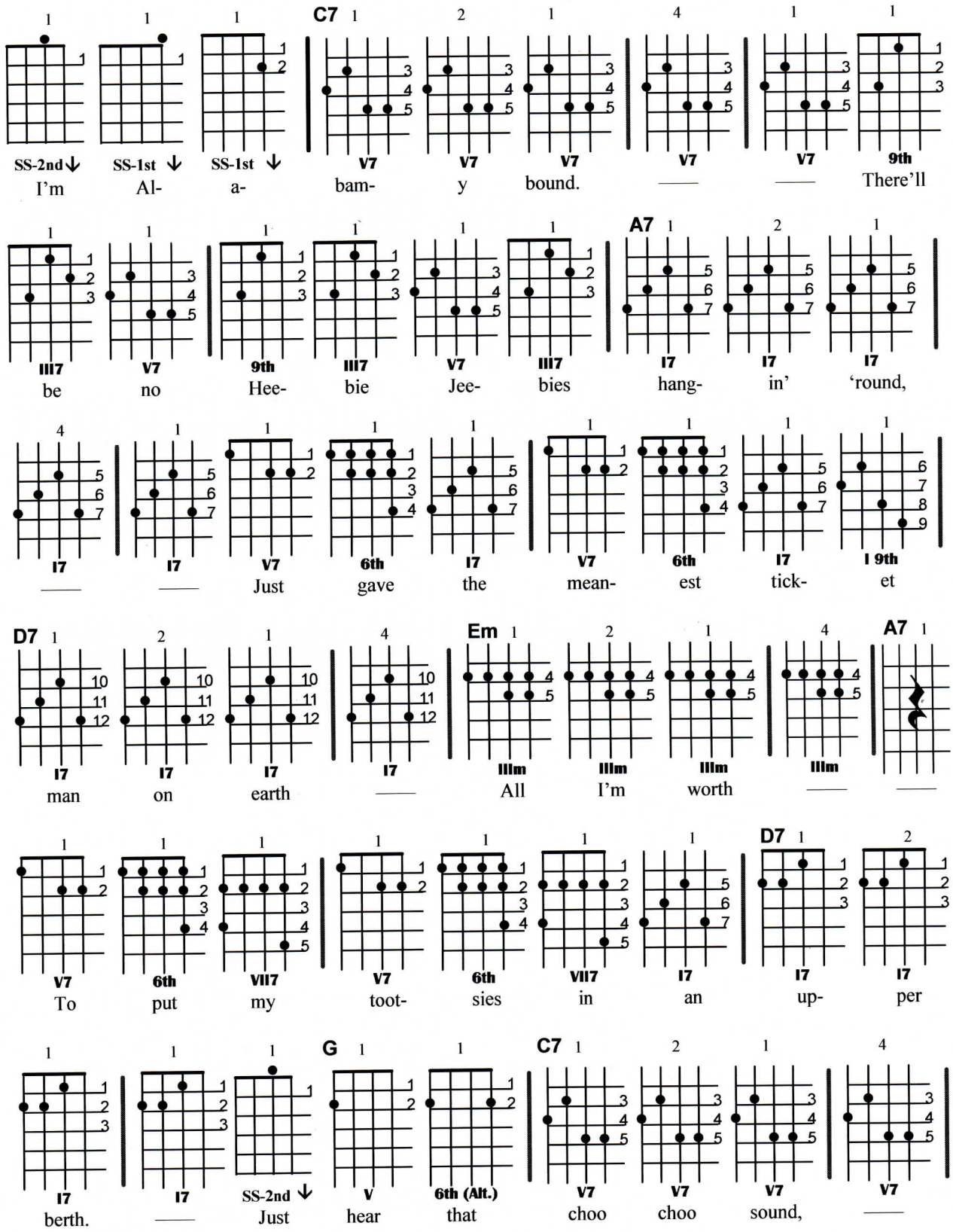
ALABAMY BOUND

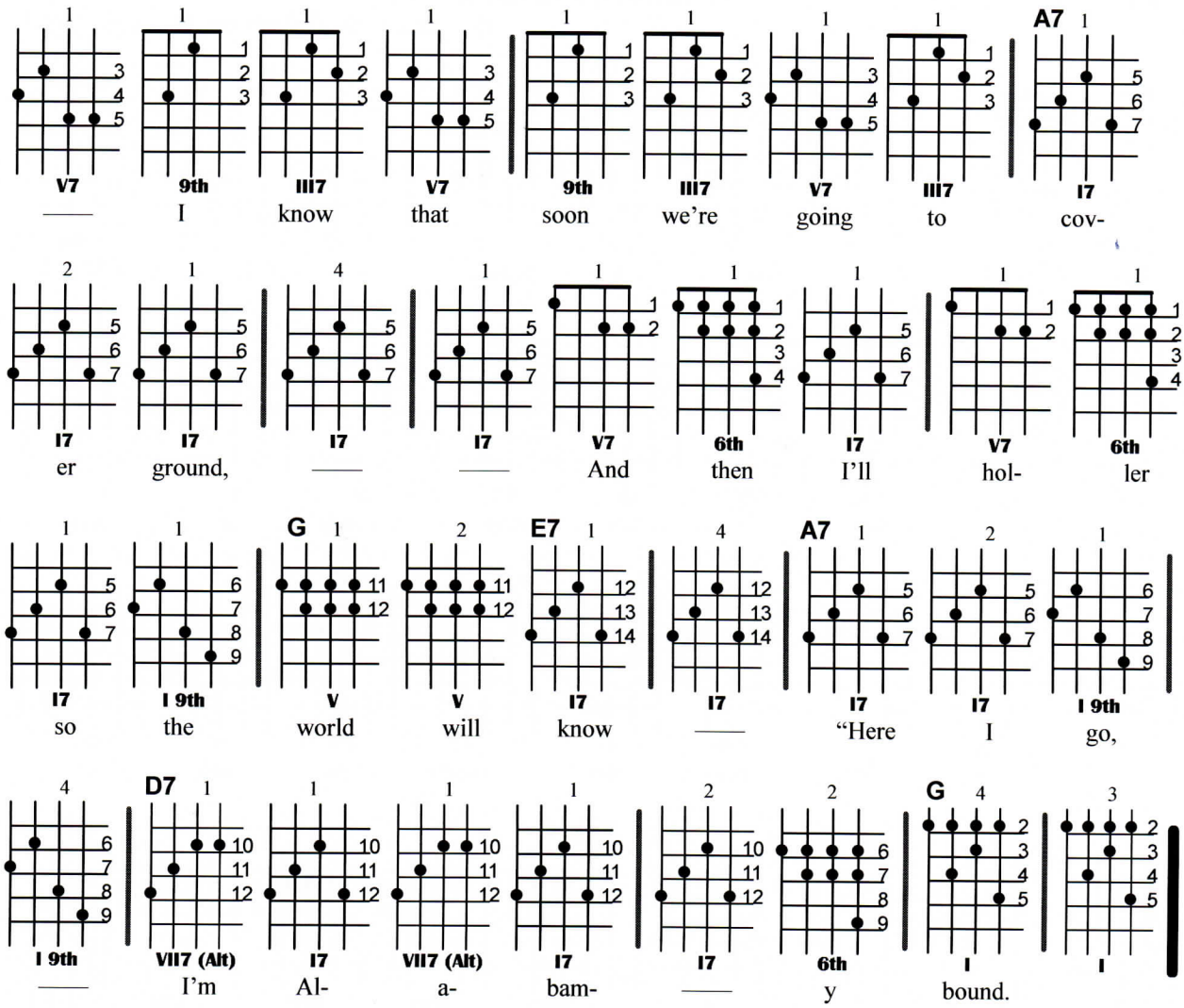
C7	C7	C7	C7	A7	A7	A7	A7
D7	D7	Em	Em	A7	A7	D7	D7/ G
C7	C7	C7	C7	A7	A7	A7	A7
G/ E7 3 / 1	E7	A7	A7	D7	D7	G	G

Key of G

Alabamy Bound

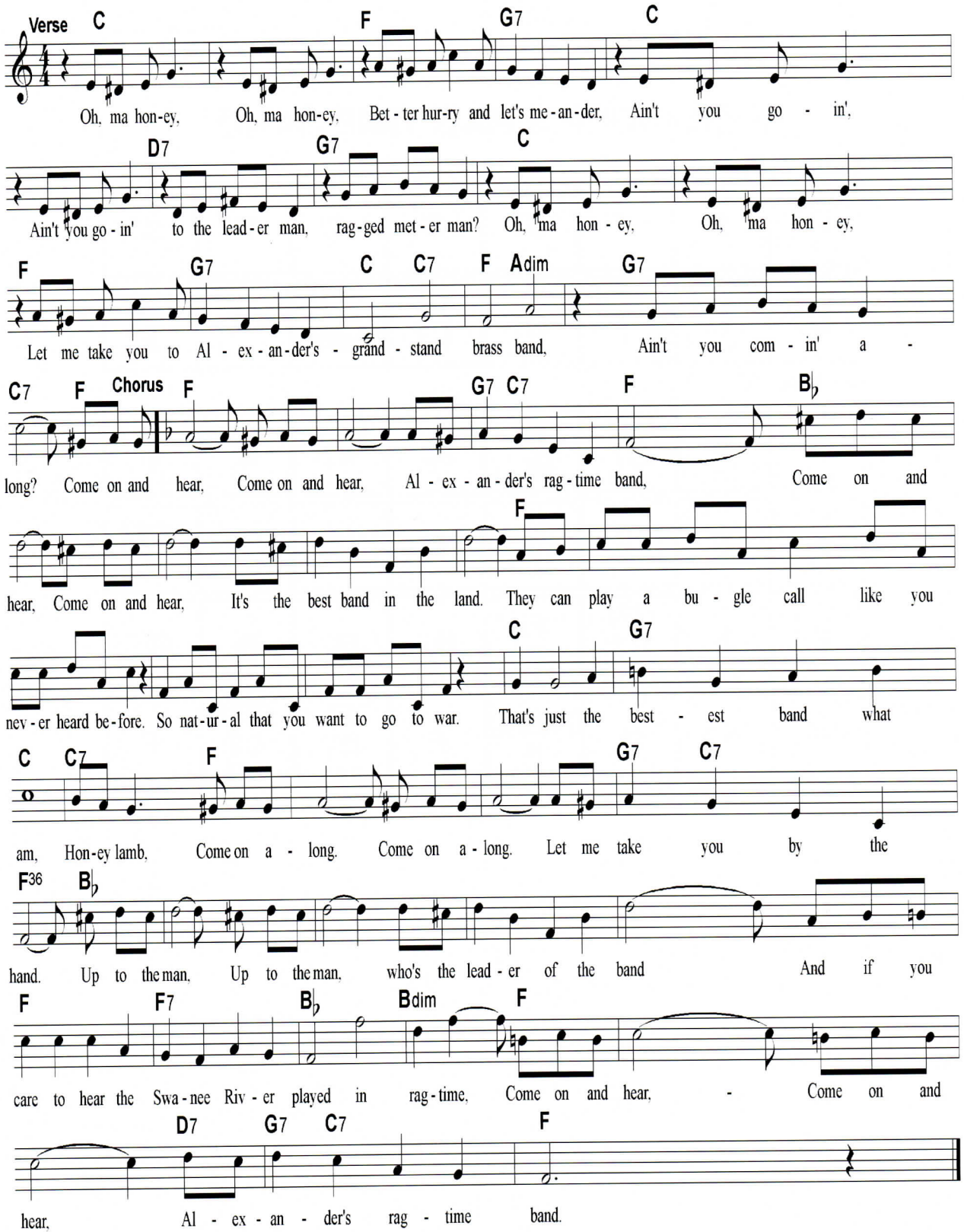
(R.Henderson, B.DeSylva, B.Green, 1924)




V7 9th III7 V7 9th III7 V7 III7 A7 I7
—— I know that soon we're going to cov-
I7 I7 I7 I7 V7 6th I7 V7 6th
er ground, —— —— And then I'll hol- ler
I7 I 9th G V V E7 I7 I7 A7 I7 I7 I 9th
so the world will know —— "Here I go,
I 9th D7 VII7 (Alt) I7 VII7 (Alt) I7 I7 6th G I I
—— I'm Al- a- bam- —— y bound.

ALEXANDER'S RAG TIME BAND

(Irving Berlin, 1911)



ALEXANDER'S RAG TIME BAND

Verse (C)

C	C	F	G7	C	C	D7	G7
C	C	F	G7	C/ C7	F/ Adim	G7	C7/ F

Chorus (F)

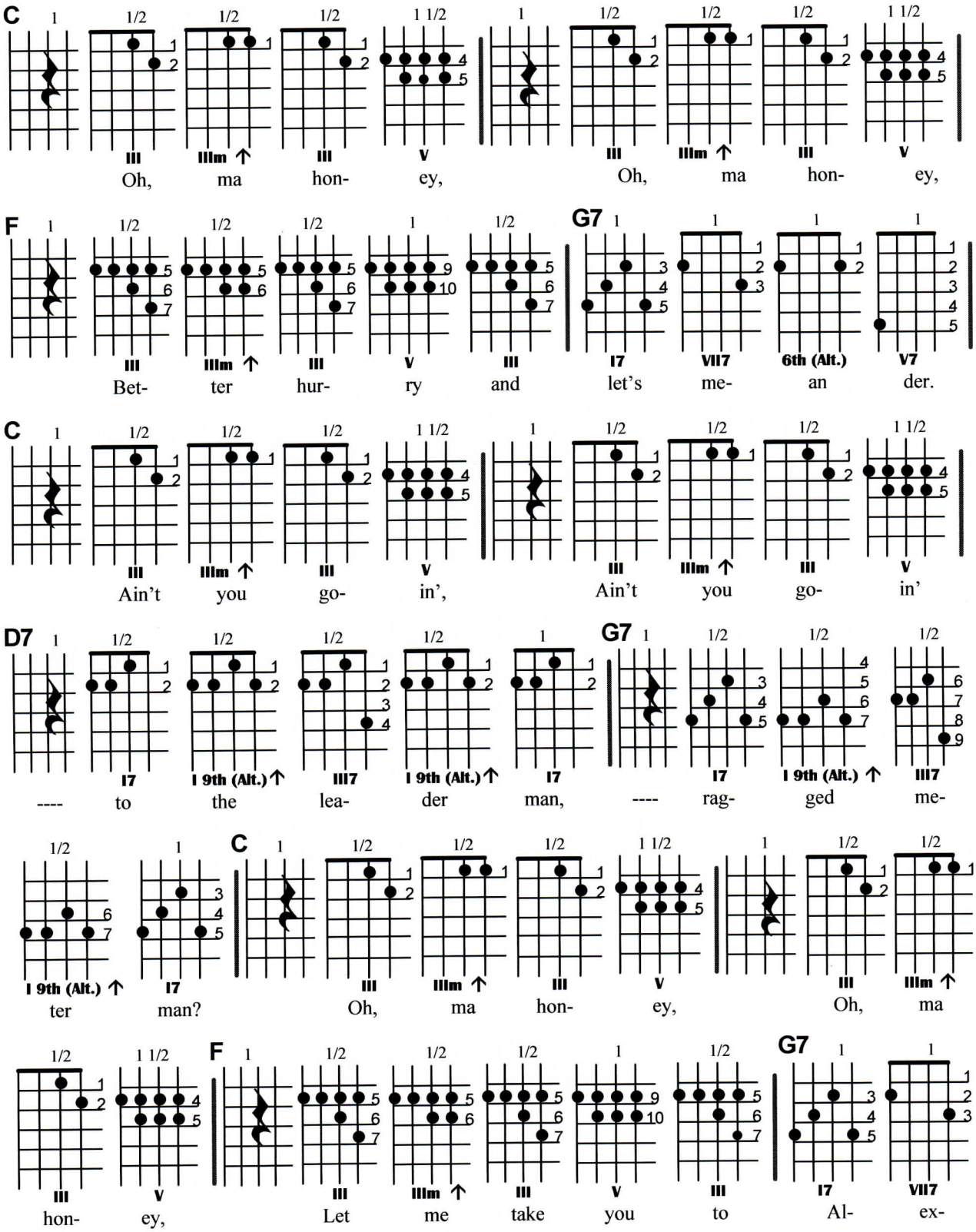
F	F	G7/ C7 1 / 3	F/ B♭	B♭	B♭	B♭	B♭/ F 3 / 1
F	F	F	F	C	G7	C	C7/ F
F	F	G7/ C7 1 / 3	F/ B♭	B♭	B♭	B♭	B♭
F	F7	B♭	Bdim/ F	F	F/ D7 3 / 1	G7/ C7 1 / 3	F

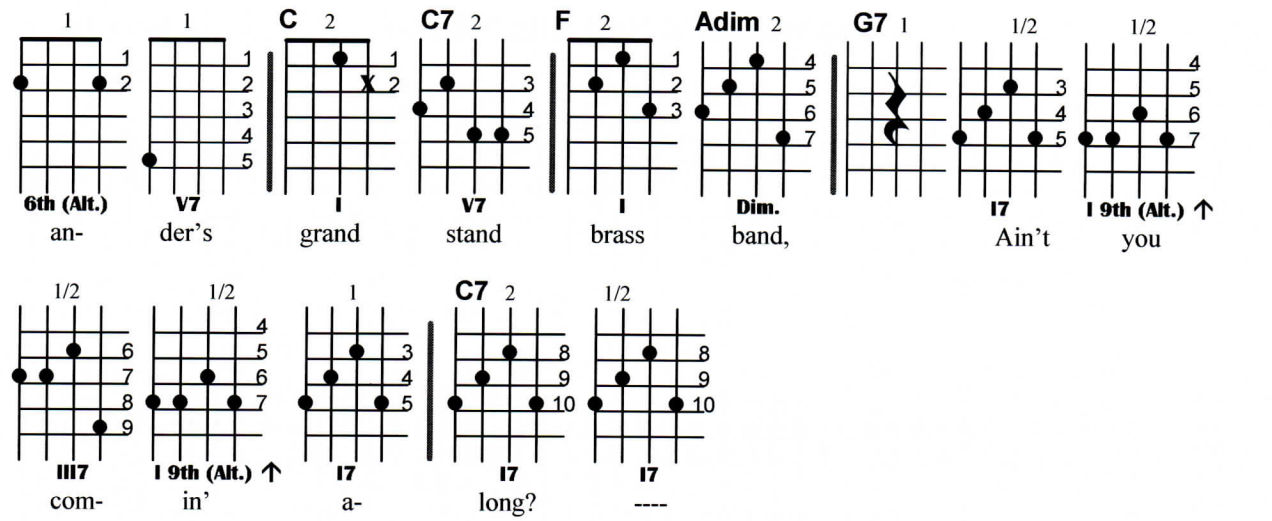
Key of C, F

Alexander's Rag Time Band

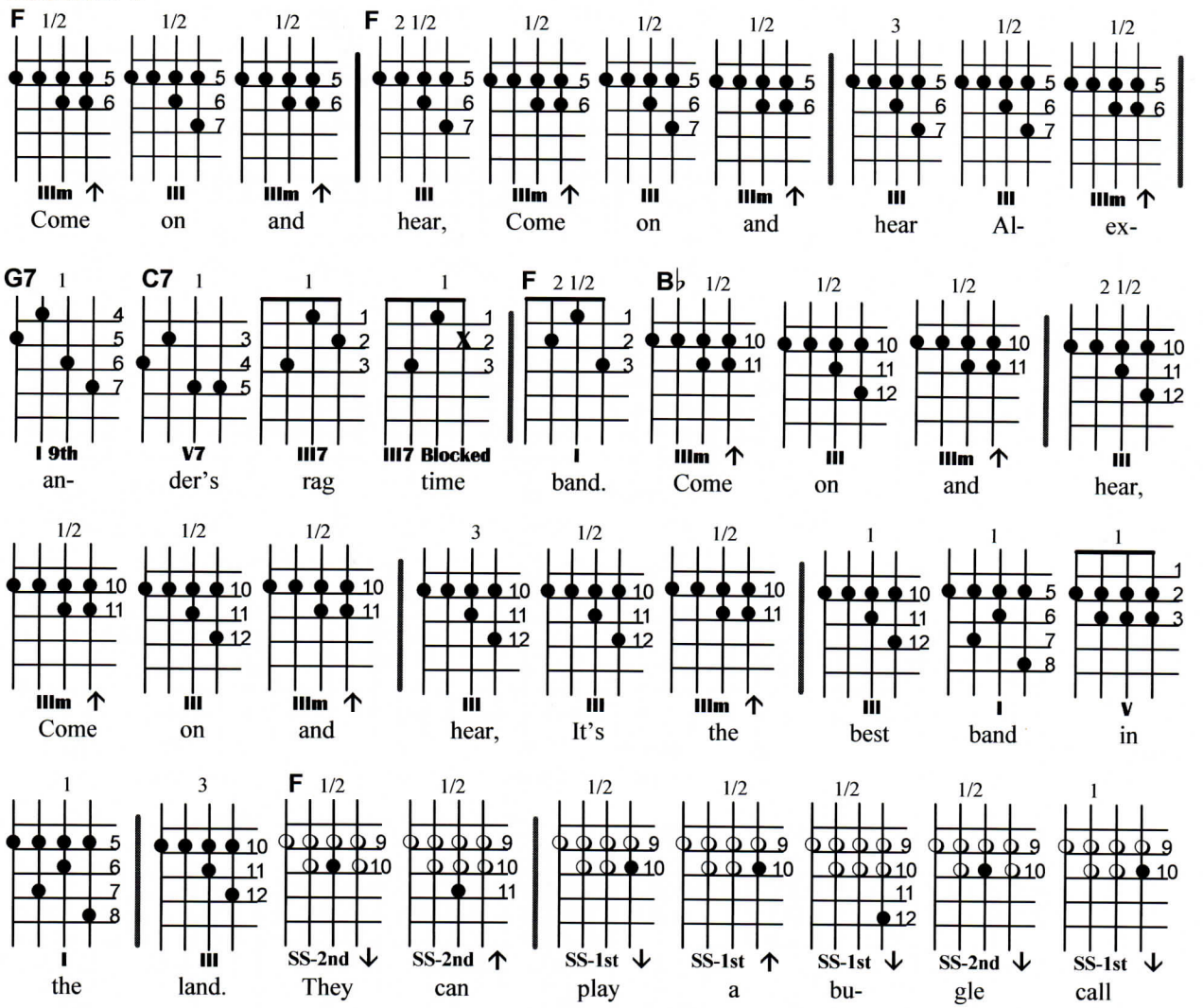
(Irving Berlin, 1911)

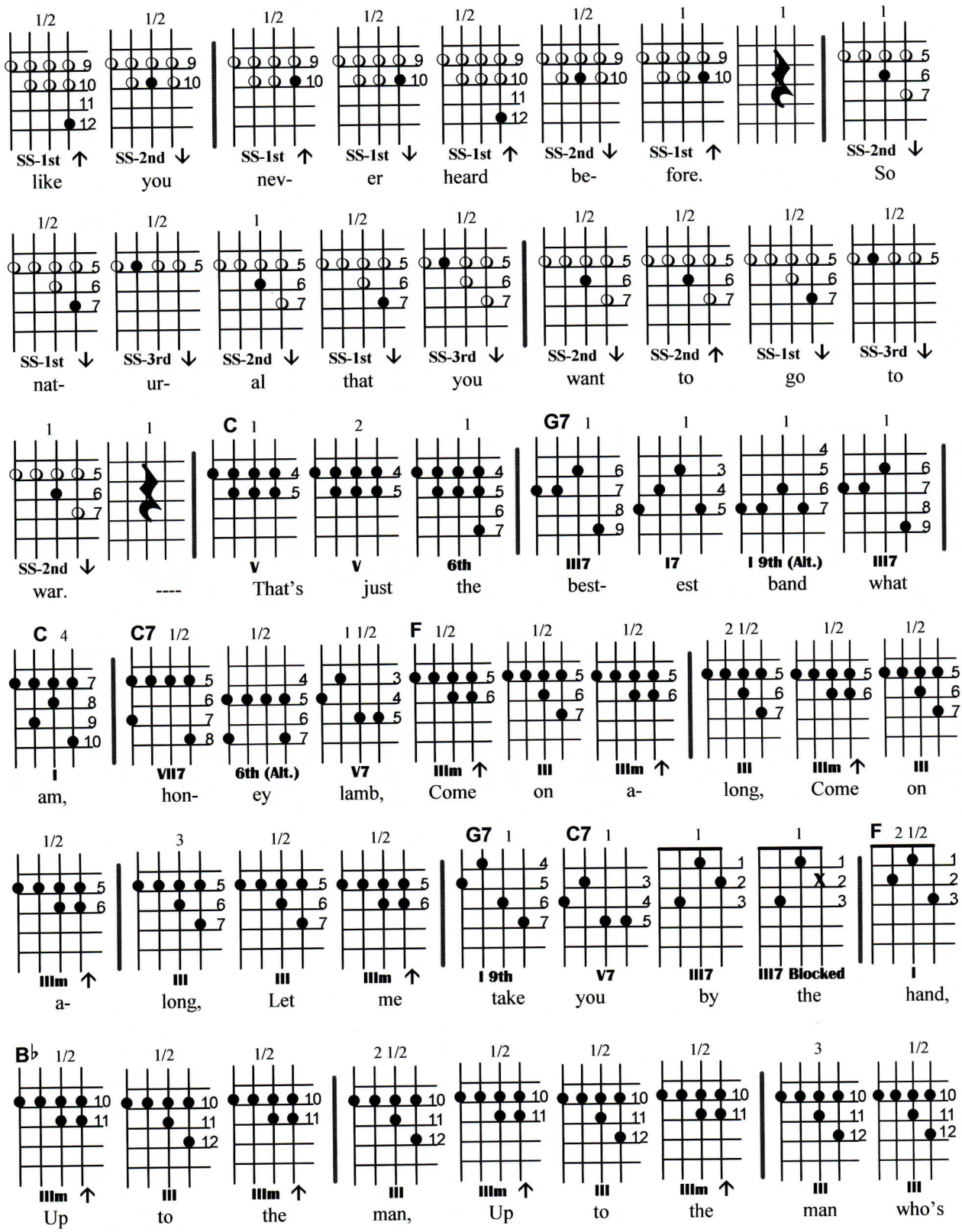
VERSE: C



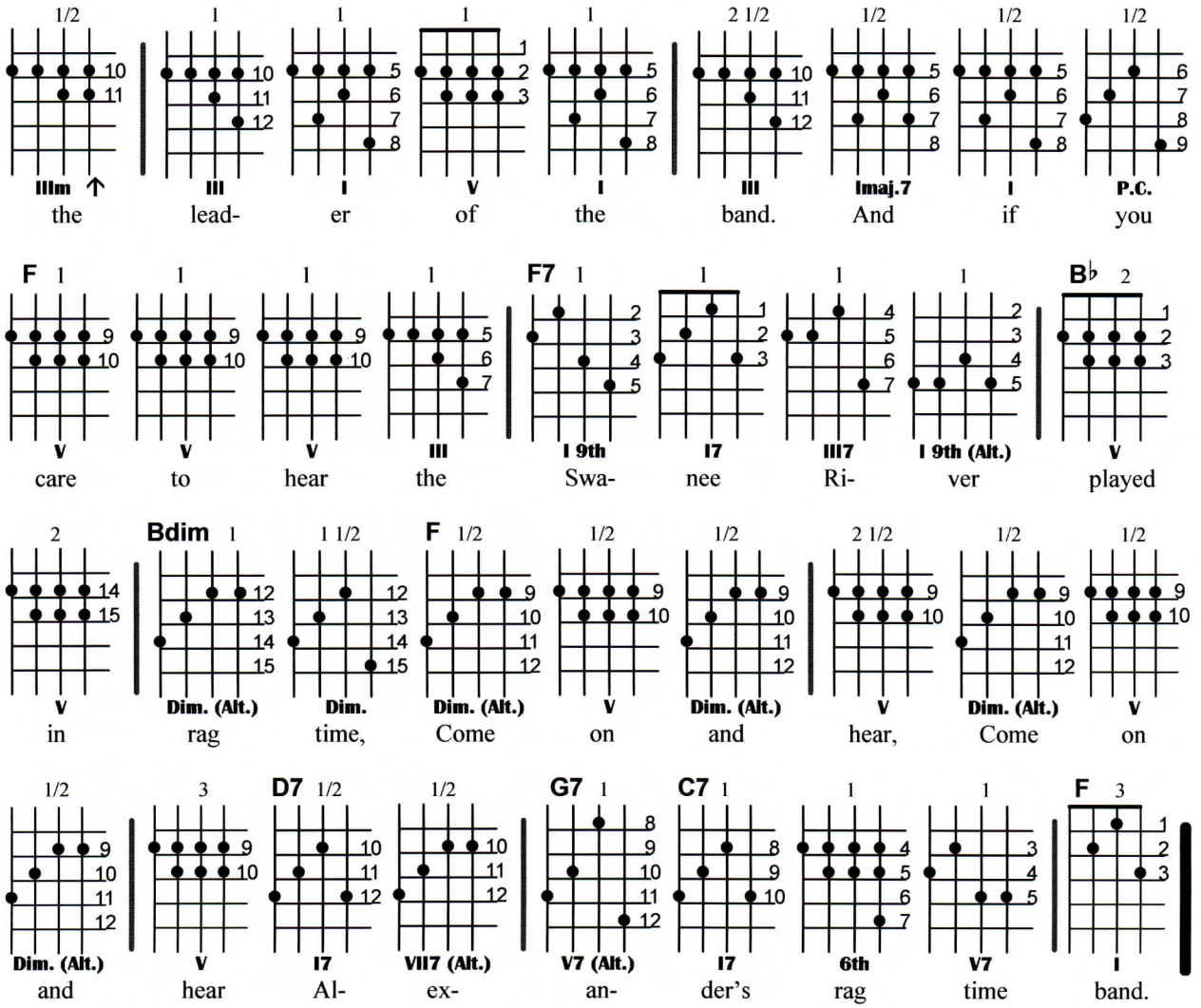

1 1 C 2 C7 2 F 2 Adim 2 G7 1 1/2 1/2
6th (Alt.) V7 I V7 I Dim. I7 I 9th (Alt.) ↑
an- der's grand stand brass band, Ain't you
1/2 1/2 1 C7 2 1/2
III7 I 9th (Alt.) ↑ I7 I7 I7
com- in' a- long? ----

CHORUS: F


F 1/2 1/2 1/2 F 2 1/2 1/2 1/2 1/2 3 1/2 1/2
IIIm ↑ III IIIm ↑ III IIIm ↑ III IIIm ↑ III III IIIm ↑
Come on and hear, Come on and hear Al- ex-
G7 1 C7 1 1 1 F 2 1/2 B♭ 1/2 1/2 1/2 2 1/2
I 9th V7 III7 III7 Blocked I IIIm ↑ III IIIm ↑ III
an- der's rag time band. Come on and hear,
1/2 1/2 1/2 3 1/2 1/2 1 1 1
IIIm ↑ III IIIm ↑ III III IIIm ↑ III I V
Come on and hear, It's the best band in
1 3 F 1/2 1/2 1/2 1/2 1/2 1/2 1
I III SS-2nd ↓ SS-2nd ↑ SS-1st ↓ SS-1st ↑ SS-1st ↓ SS-2nd ↓ SS-1st ↓
the land. They can play a bu- gle call


SS-1st like
SS-2nd you
SS-1st nev-
SS-1st er
SS-1st heard
SS-2nd be-
SS-1st fore.
SS-2nd So
SS-1st nat-
SS-3rd ur-
SS-2nd al
SS-1st that
SS-3rd you
SS-2nd want
SS-2nd to
SS-1st go
SS-3rd to
SS-2nd war.

C V That's
V just
6th the
G7 III7 best-
I7 est
I 9th (Alt.) band
III7 what
C I am,
C7 VII7 hon-
6th (Alt.) ey
V7 lamb,
F IIIm Come
III on
IIIm a-
III long,
IIIm Come
III on
IIIm a-
III long,
III Let
IIIm me
G7 I 9th take
C7 V7 you
III7 by
III7 Blocked the
F I hand,
B♭ IIIm Up
III to
IIIm the
III man,
IIIm Up
III to
IIIm the
III man
III who's


1/2 1 1 1 1 2 1/2 1/2 1/2 1/2
IIIm ↑ III I V I III Imaj.7 I P.C.
the lead- er of the band. And if you
F 1 1 1 1 F7 1 1 1 1 B♭ 2
V V V III I 9th I7 III7 I 9th (Alt.) V
care to hear the Swa- nee Ri- ver played
2 Bdim 1 1 1/2 F 1/2 1/2 1/2 2 1/2 1/2 1/2
V Dim. (Alt.) Dim. Dim. (Alt.) V Dim. (Alt.) V Dim. (Alt.) V
in rag time, Come on and hear, Come on
1/2 3 D7 1/2 1/2 G7 1 C7 1 1 1 F 3
Dim. (Alt.) V I7 VII7 (Alt.) V7 (Alt.) I7 6th V7 I
and hear Al- ex- an- der's rag time band.

ANGRY

(H.Brunies, J.Cassard, D.Mecum, 1925)

Verse

B♭ C7 F7

True love nev - er does run smooth; at least that's what I'm told. If that is true then
When we took each oth - er, 'twas for bet - ter or for worse. You said you'd be the

B♭ D7

our love sure - ly must be good as gold. How we bat - tle ev - 'ry day and
last to quarrel, and now you've start - ed first. Ev - 'ry thing I do, it seems, is

Gm C7 F7

when I want a kiss, I have to start ex - plain - ing and it sounds a - bout like this:
just a big mis - take. And when I say I love you, then you think it's all a fake.

Chorus

B♭ C7 F7 G♭7 F7 B♭

An - gry, please don't be an - gry 'Cause I was on - ly teas - ing you.

B♭7 E♭ E♭m B♭ G7 C7

I would - n't ev - en let you think of leav - in'. Don't you know I love you

F7 B♭7 E♭

true. Just be - cause I took a look at some - bo - dy else, That's no rea - son

E♭m B♭ C7

you should put poor me on a shelf. An - gry, please don't be an - gry 'Cause I was

F7 G♭7 F7 B♭

on - ly teas - ing you.

Verse

B♭	B♭	C7	C7	F7	F7	B♭	B♭
D7	D7	Gm	Gm	C7	C7	F7	F7

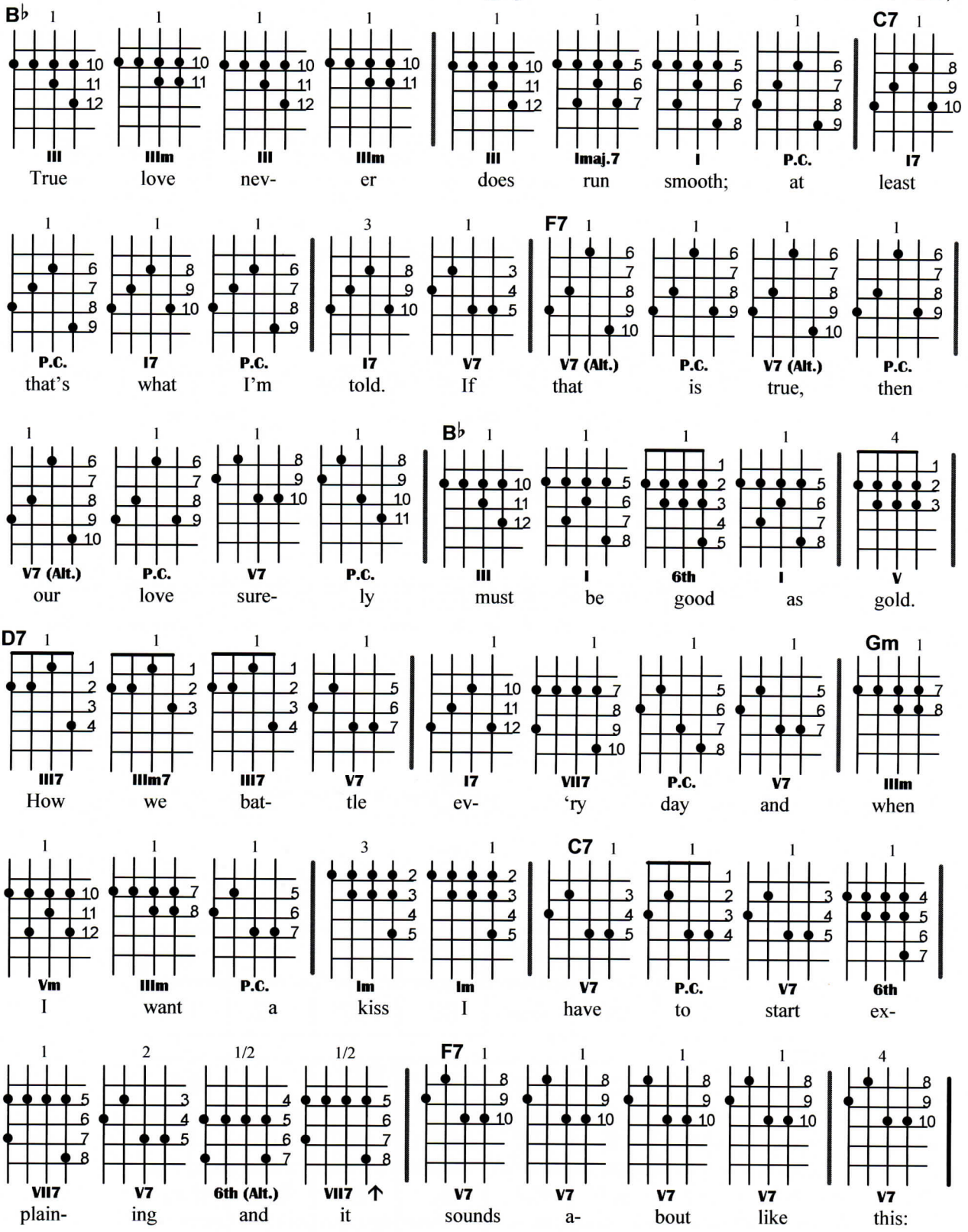
Chorus

B♭	B♭	C7	C7	F7	G♭7/ F7	B♭	B♭7
B♭	E♭m	B♭	G7	C7	C7	F7	F7
B♭7	B♭7	B♭7	B♭7	E♭	E♭	E♭m	E♭m
B♭	B♭	C7	C7	F7	G♭7/ F7	B♭	B♭ 1

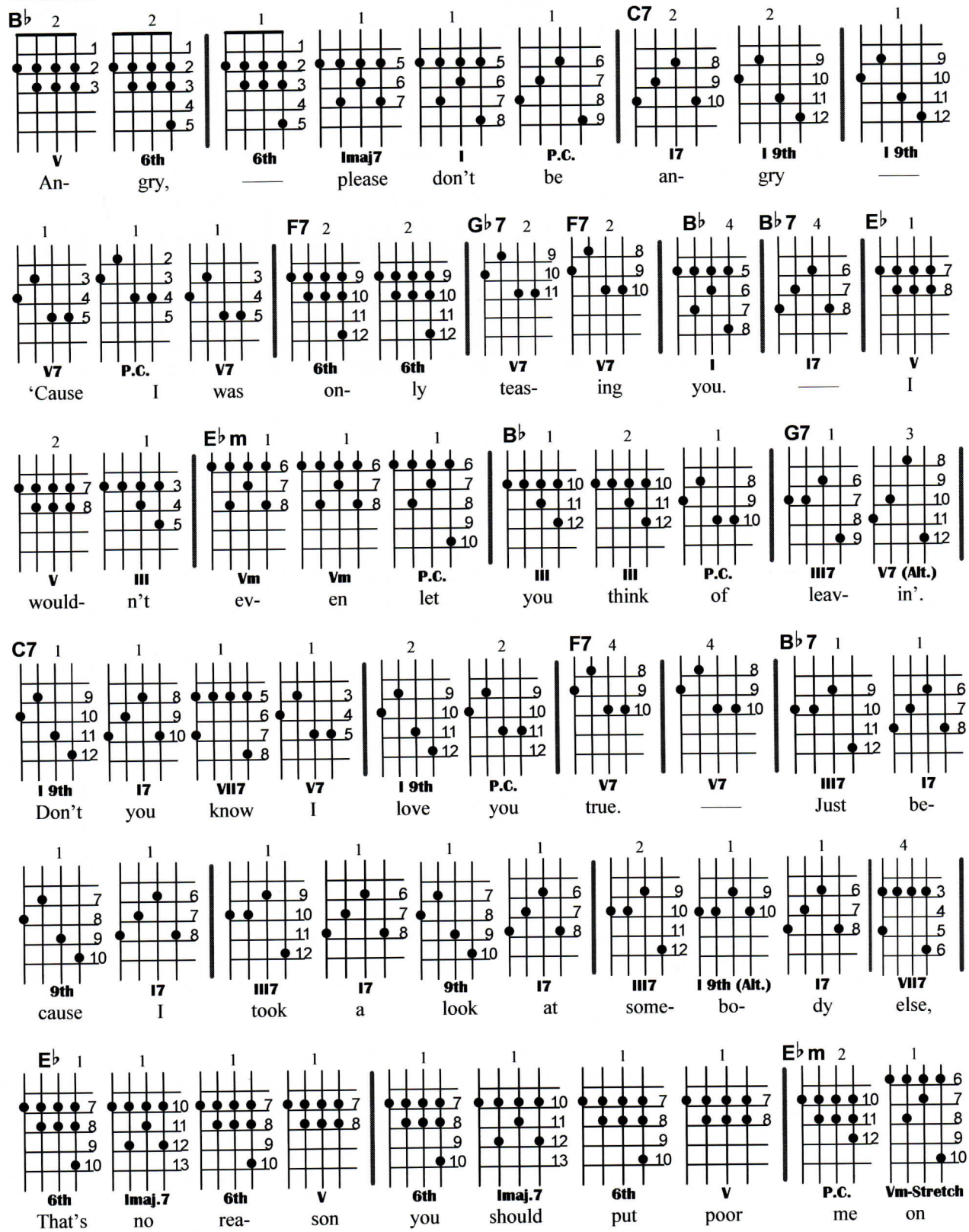
Angry

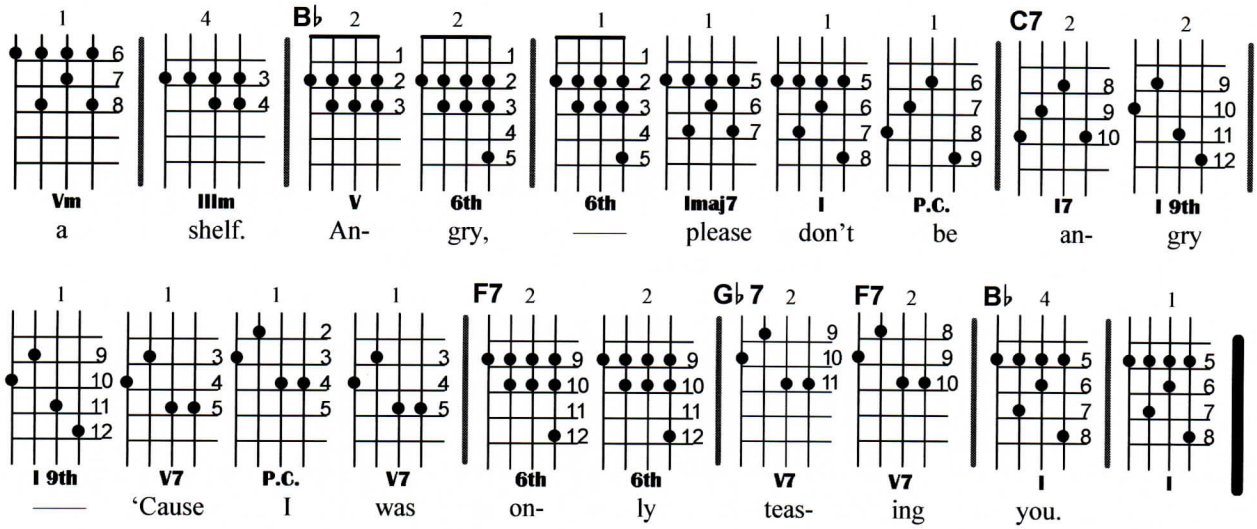
(H.Brunies, J.Cassard, D.Mecum, 1925)

VERSE



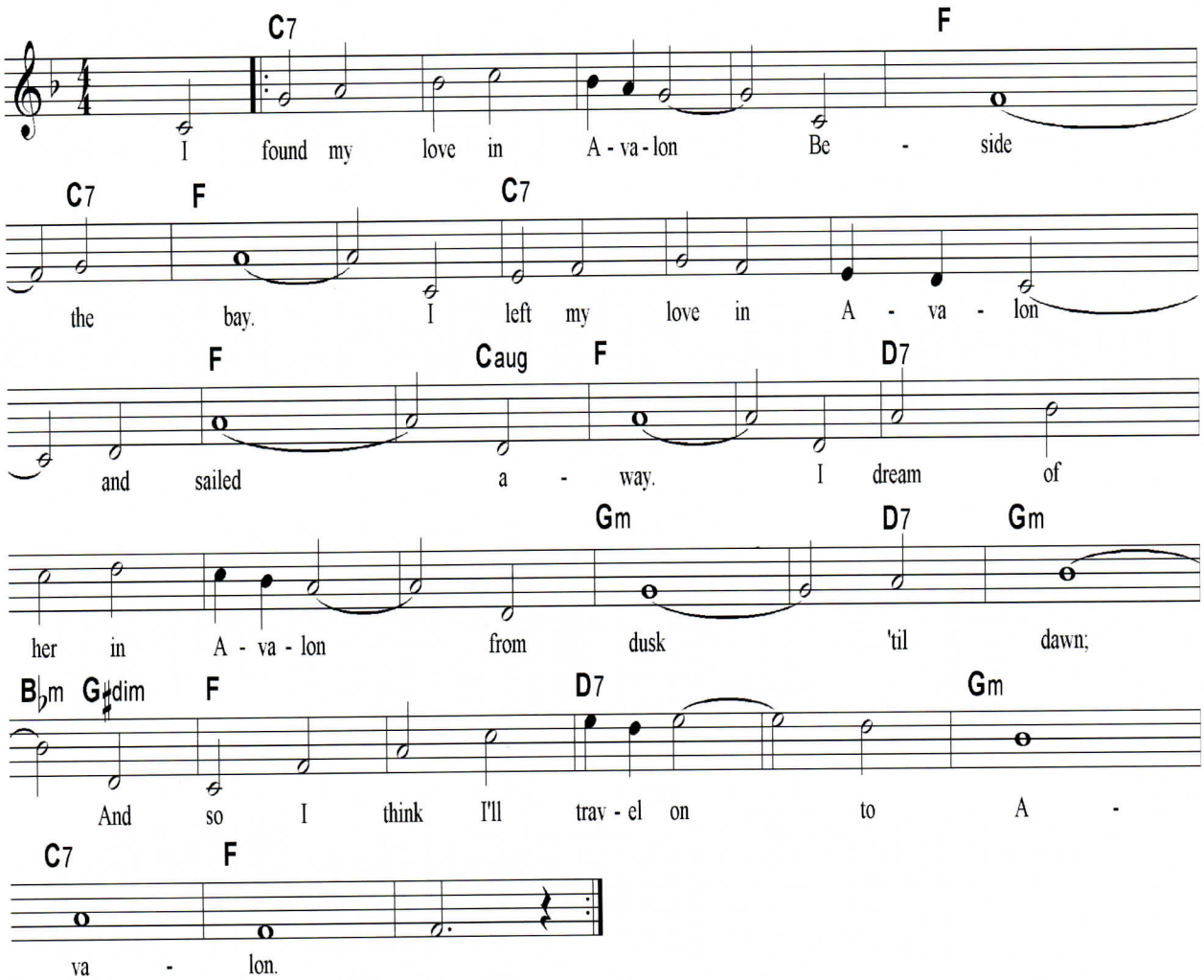
CHORUS


B♭ 2 2 1 1 1 1 C7 2 2 1
V 6th 6th Imaj7 I P.C. I7 I 9th I 9th
An- gry, —— please don't be an- gry ——
1 1 1 F7 2 2 G♭7 2 F7 2 B♭ 4 B♭7 4 E♭ 1
V7 P.C. V7 6th 6th V7 V7 I I7 V
'Cause I was on- ly teas- ing you. —— I
2 1 E♭m 1 1 1 B♭ 1 2 1 G7 1 3
V III Vm Vm P.C. III III P.C. III7 V7 (Alt.)
would- n't ev- en let you think of leav- in'.
C7 1 1 1 1 2 2 F7 4 4 B♭7 1 1
I 9th I7 VII7 V7 I 9th P.C. V7 V7 III7 I7
Don't you know I love you true. —— Just be-
1 1 1 1 1 1 2 1 1 4
9th I7 III7 I7 9th I7 III7 I 9th (Alt.) I7 VII7
cause I took a look at some- bo- dy else,
E♭ 1 1 1 1 1 1 1 1 E♭m 2 1
6th Imaj.7 6th V 6th Imaj.7 6th V P.C. Vm-Stretch
That's no rea- son you should put poor me on


Vm
a
IIIm
shelf.
B♭
V
An-
6th
gry,
6th
——
Imaj7
please
I
don't
P.C.
be
C7
I7
an-
I 9th
gry
I 9th
——
V7
'Cause
P.C.
I
V7
was
F7
6th
on-
6th
ly
G♭7
V7
teas-
F7
V7
ing
B♭
I
you.
I

AVALON

(A.Jolson, B.DeSylva, V.Rose, 1920)



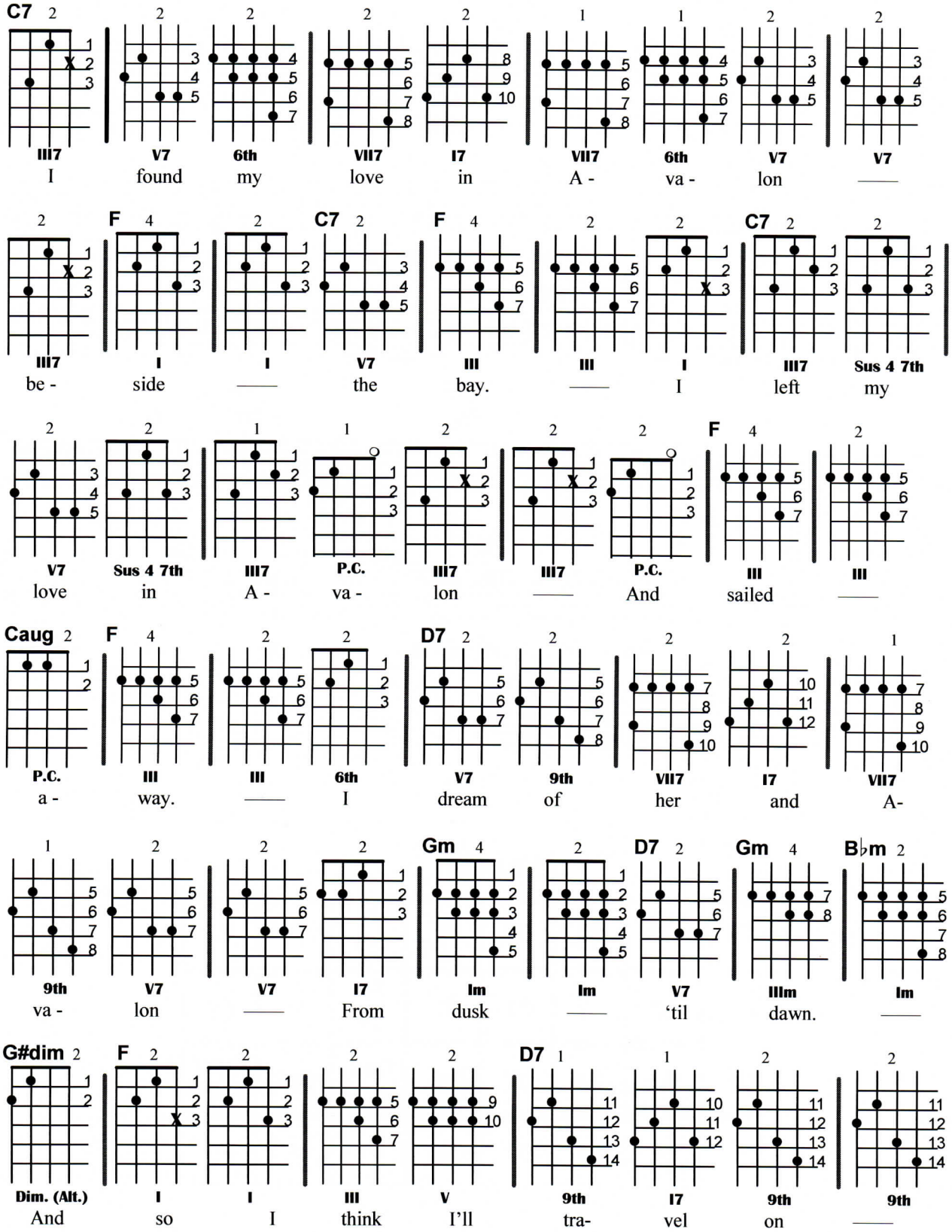
AVALON

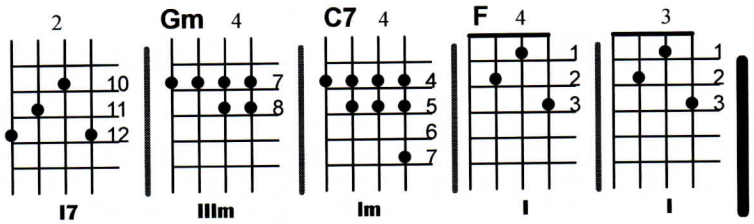
C7	C7	C7	C7	F	F/ C7	F	F
C7	C7	C7	C7	F	F/ C+	F	F
D7	D7	D7	D7	Gm	Gm/ D7	Gm	B♭m / G#dim
F	F	D7	D7	Gm	C7	F	F

Key of F

Avalon

(A.Jolson, B.DeSylva, V.Rose, 1920)

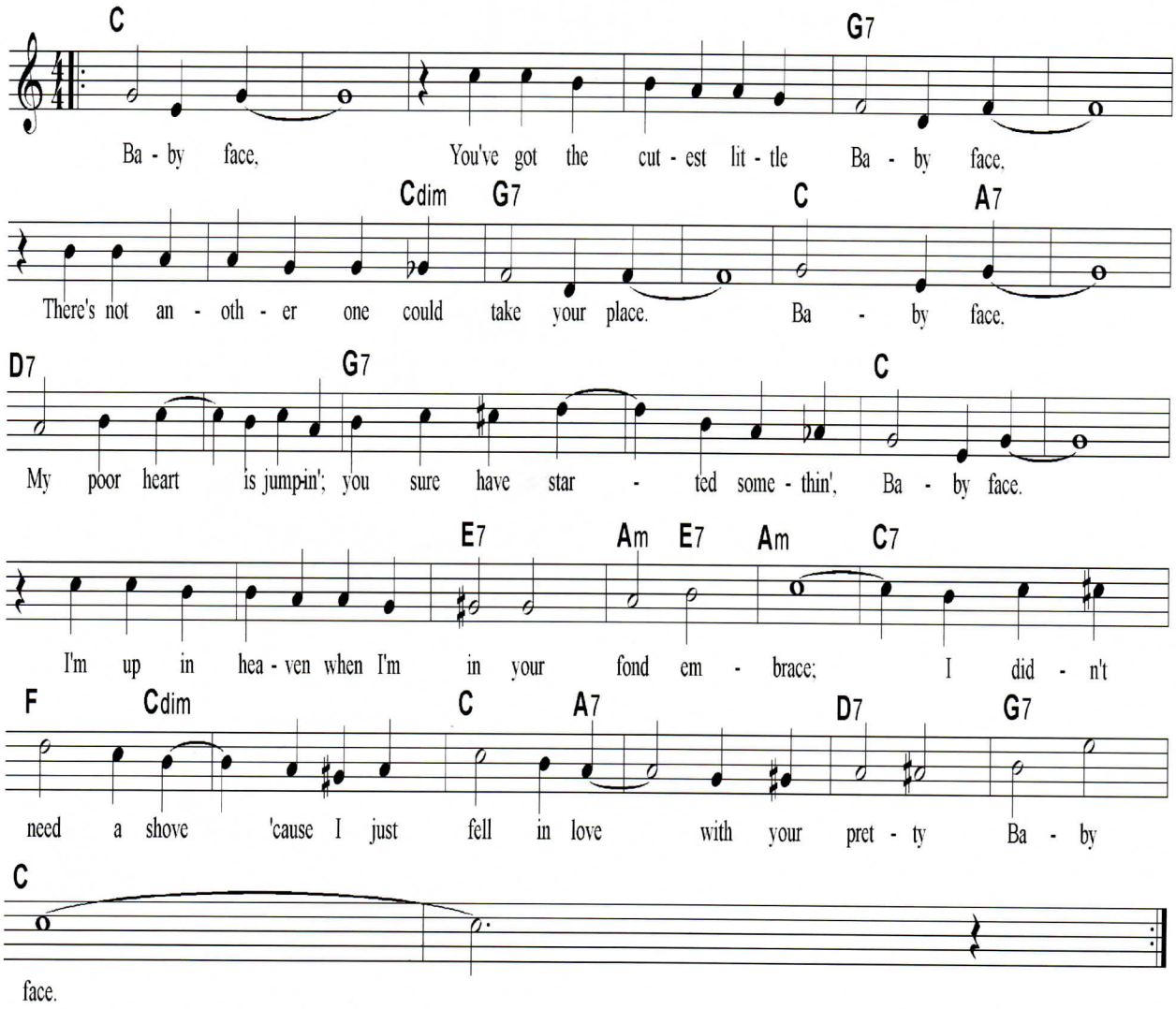




to A- va- lon.

BABY FACE

(H.Akst, B.Davis, 1926)



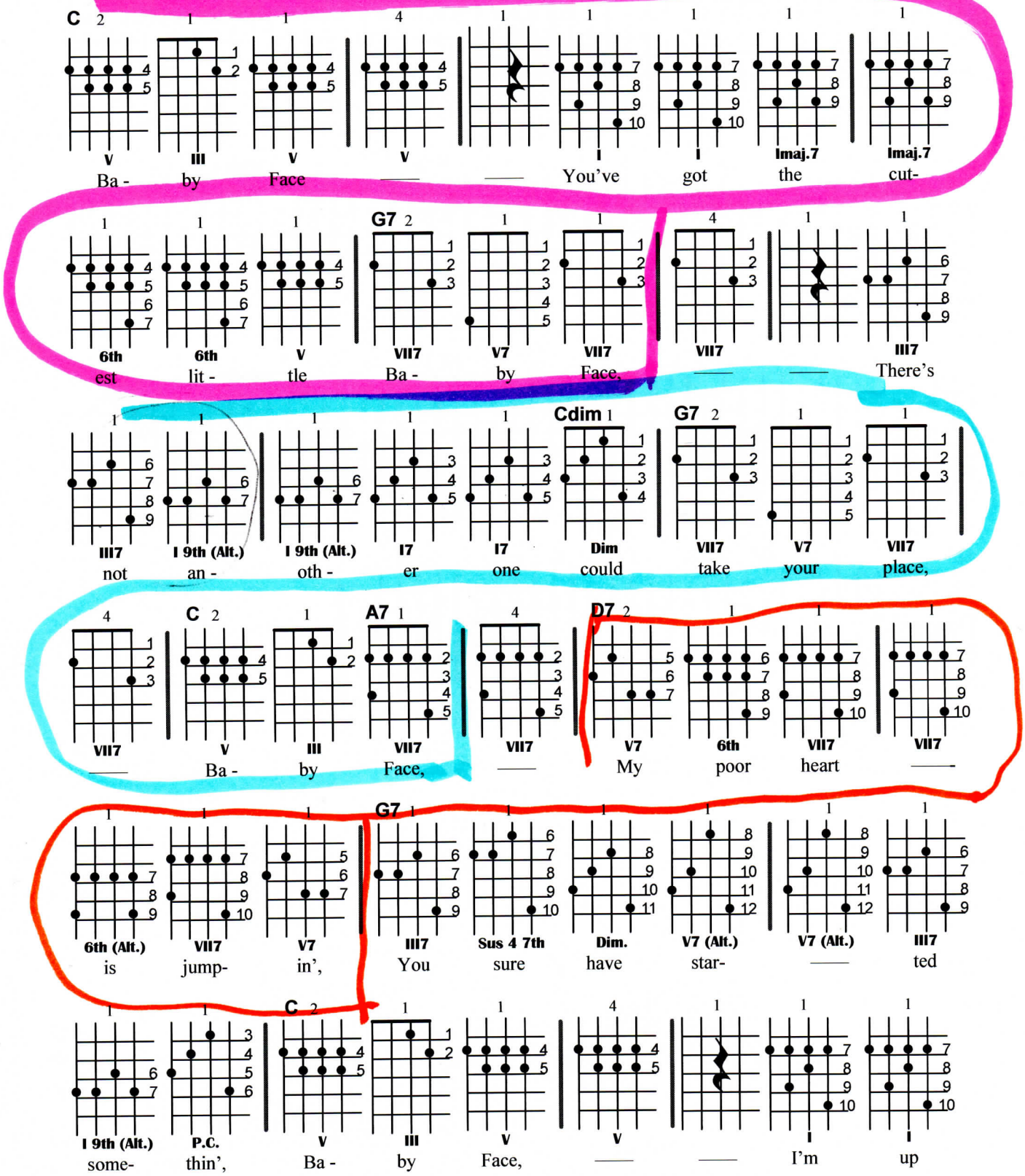
BABY FACE

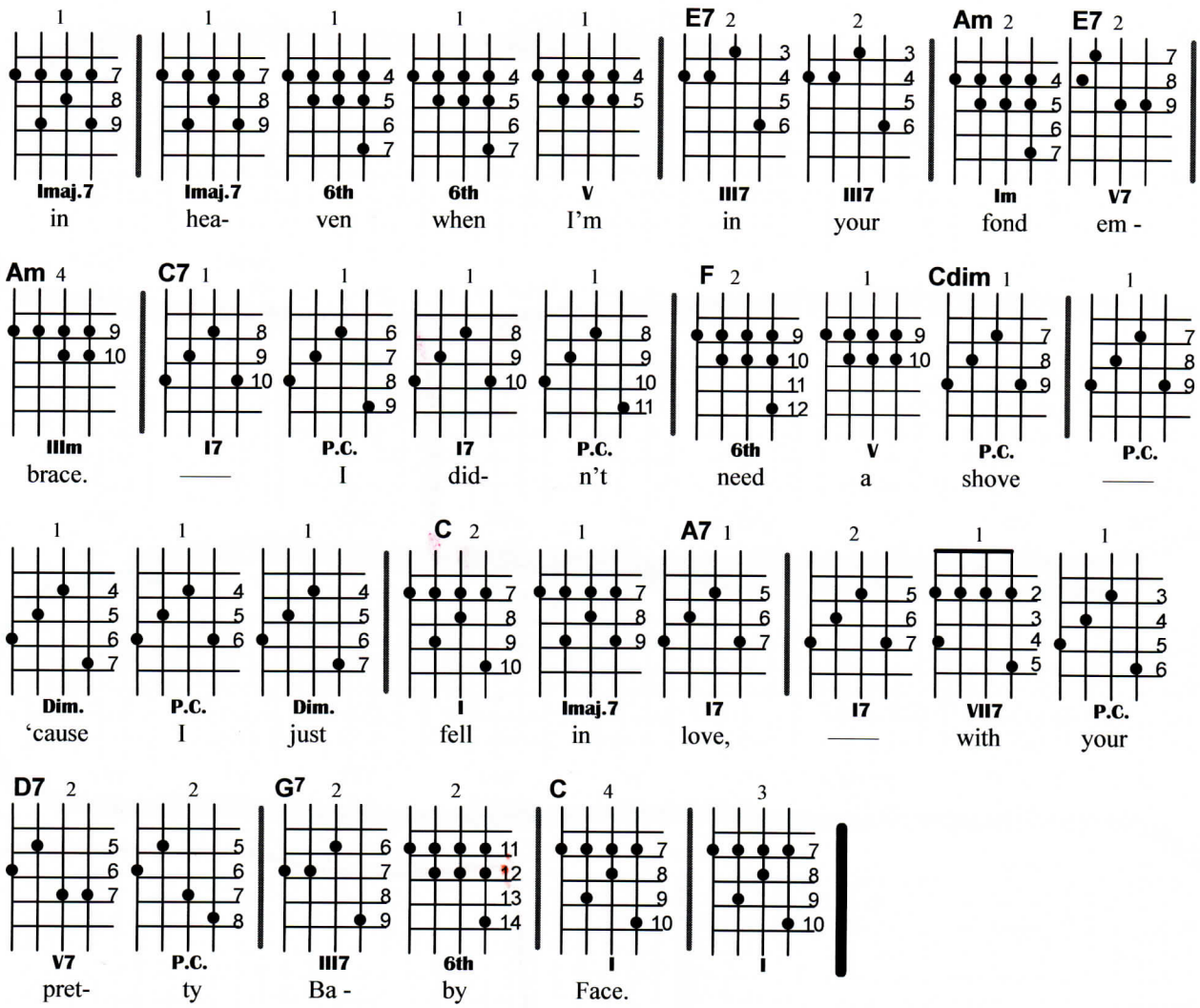
C	C	C	C	G7	G7	G7	G7/ Cdim 3 / 1
G7	G7	C/ A7 3 / 1	A7	D7	D7	G7	G7
C	C	C	C	E7	Am/ E7	Am	C7
F/ Cdim 3 / 1	Cdim	C/ A7 3 / 1	A7	D7	G7	C	C

Key of C

Baby Face

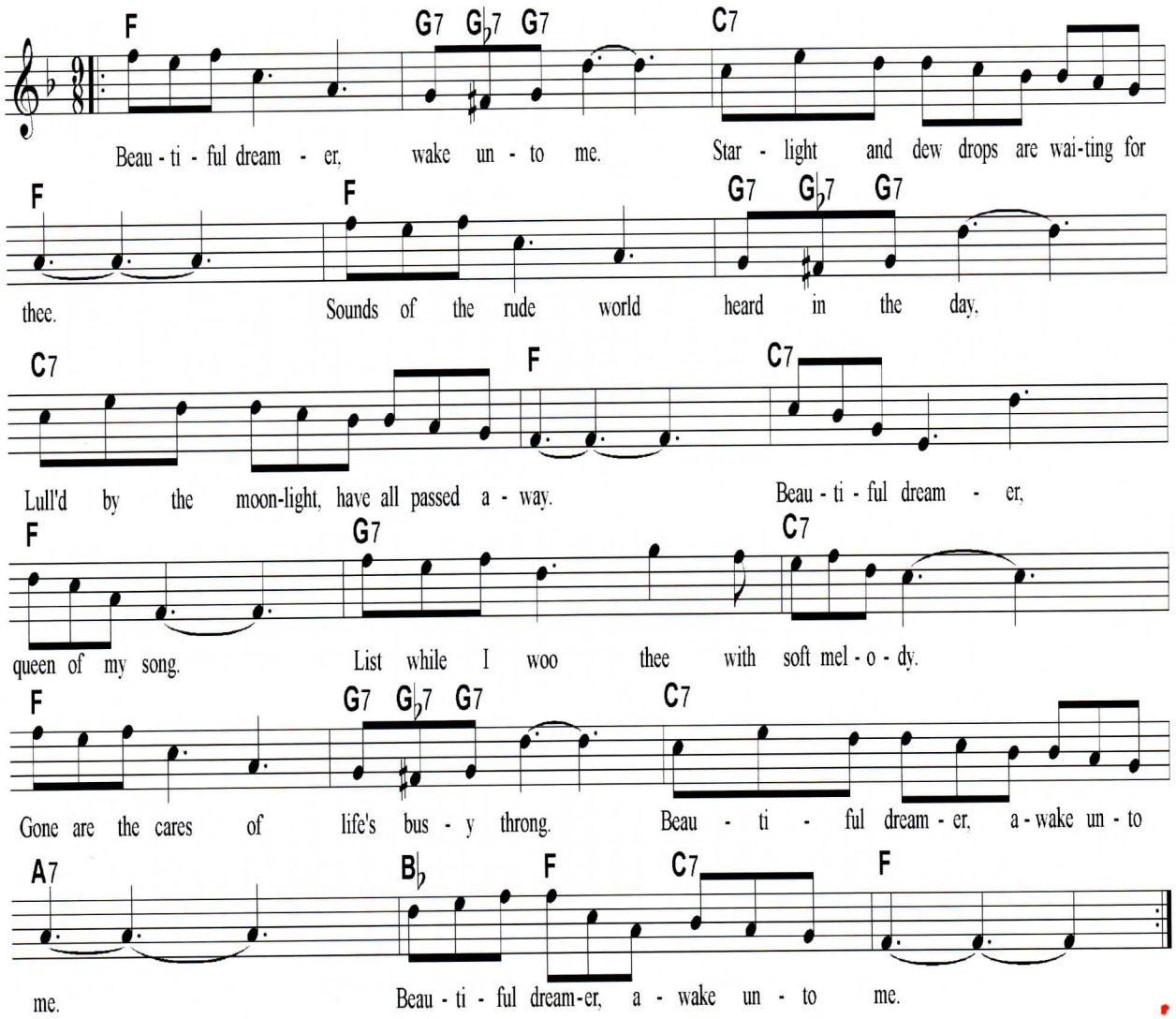
(H.Akst, B.Davis, 1926)




Imaj.7 in
Imaj.7 hea-
6th ven
6th when
V I'm
E7 III7 in
III7 your
Am Im fond
E7 V7 em -
Am IIIm brace.
C7 I7 ——
P.C. I
I7 did-
P.C. n't
F 6th need
V a
Cdim P.C. shove
P.C. ——
Dim. 'cause
P.C. I
Dim. just
C I fell
Imaj.7 in
A7 I7 love,
I7 ——
VII7 with
P.C. your
D7 V7 pret-
P.C. ty
G7 III7 Ba -
6th by
C I Face.
I

BEAUTIFUL DREAMER

(Stephen C. Foser, 1864)



NOTE: *Beautiful Dreamer* is played in 9/8 time. Eighth notes count as one beat with 9 beats to a measure. It is usually played like a waltz.

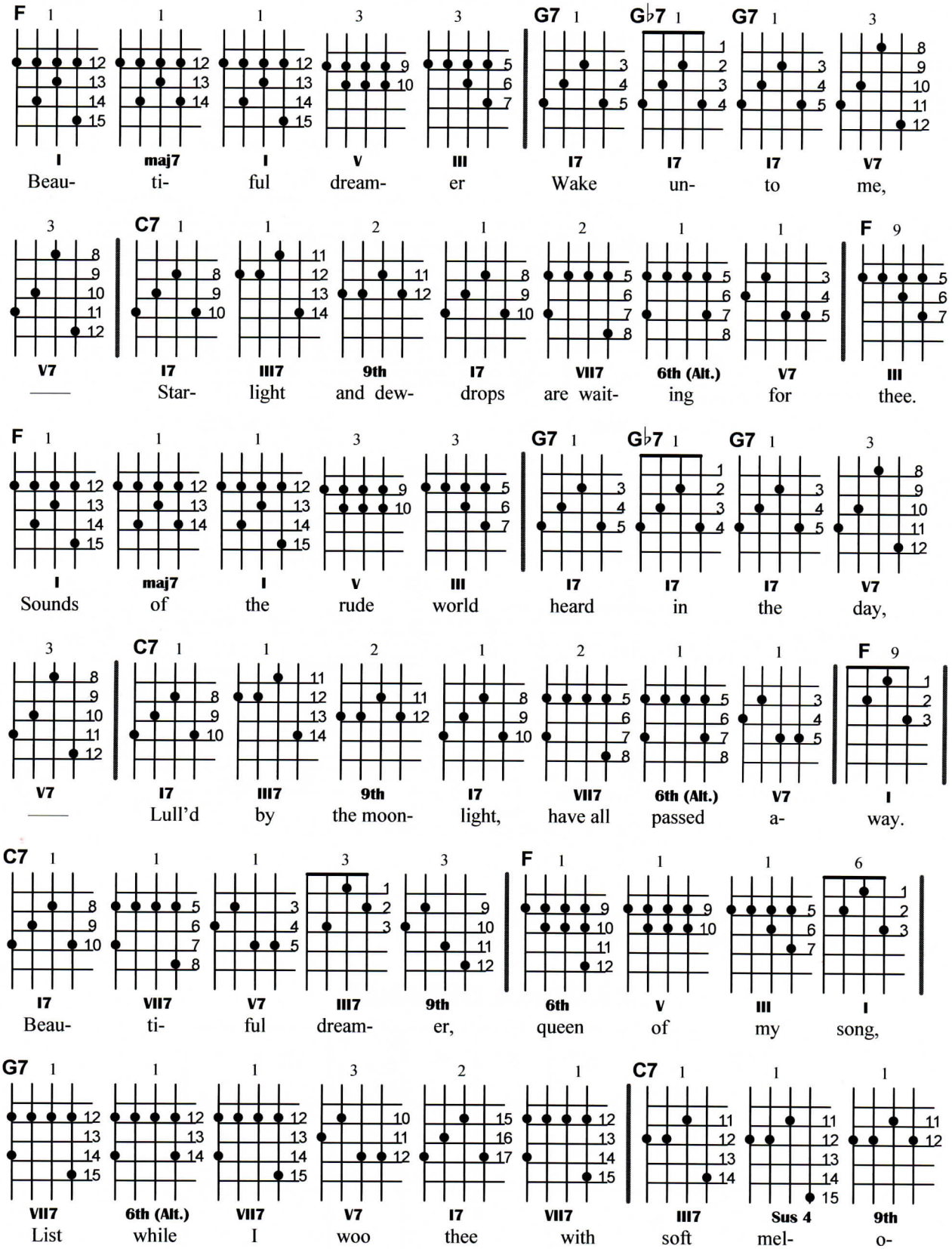
BEAUTIFUL DREAMER

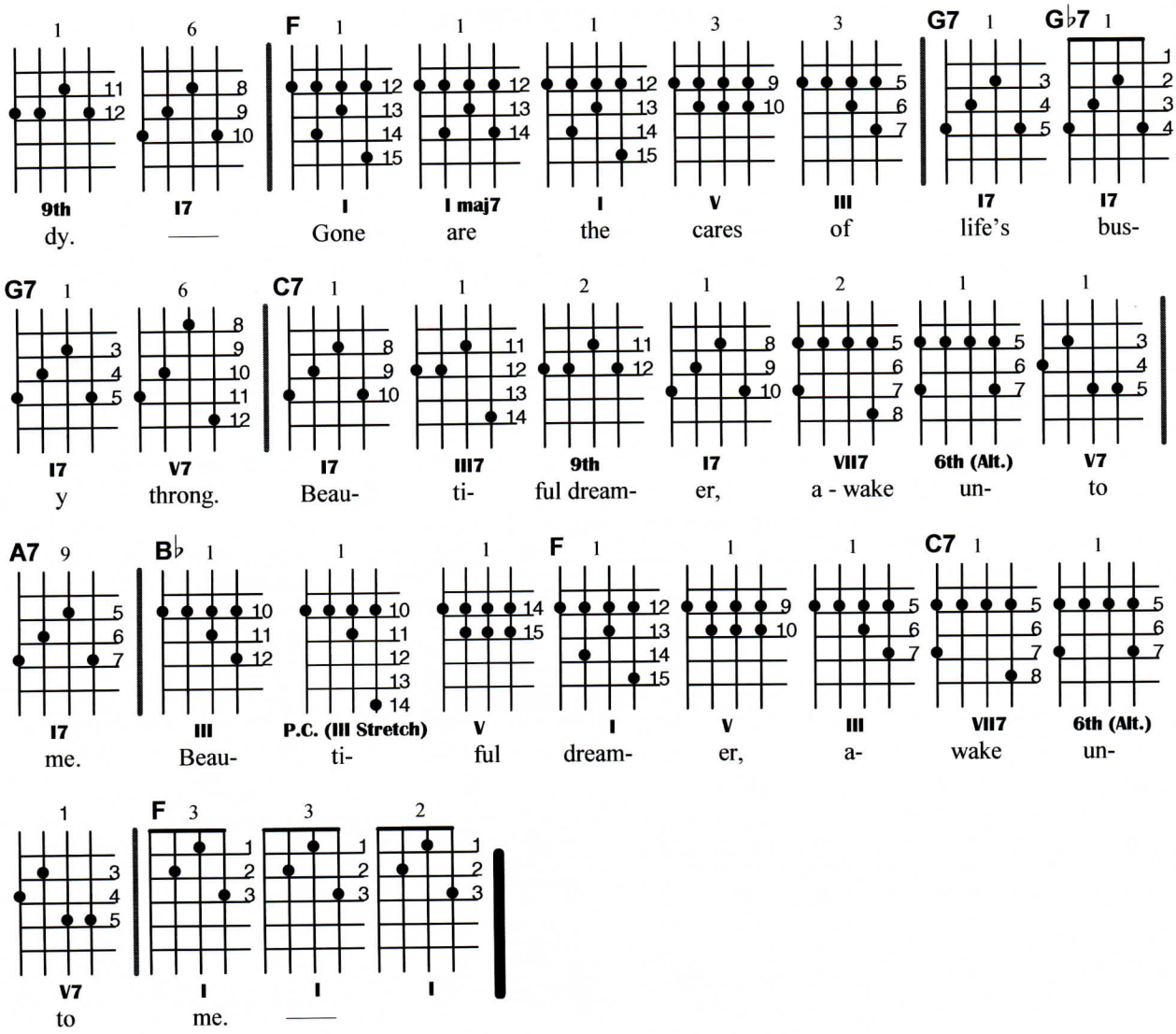
F	G7 1 G♭7 1 G7 7	C7	F	F	G7 1 G♭7 1 G7 7	C7	F
C7	F	G7	C7	F	G7 1 G♭7 1 G7 7	C7	A7
B♭/F C7 3 / 3/ 3	F						

Key of F

Beautiful Dreamer

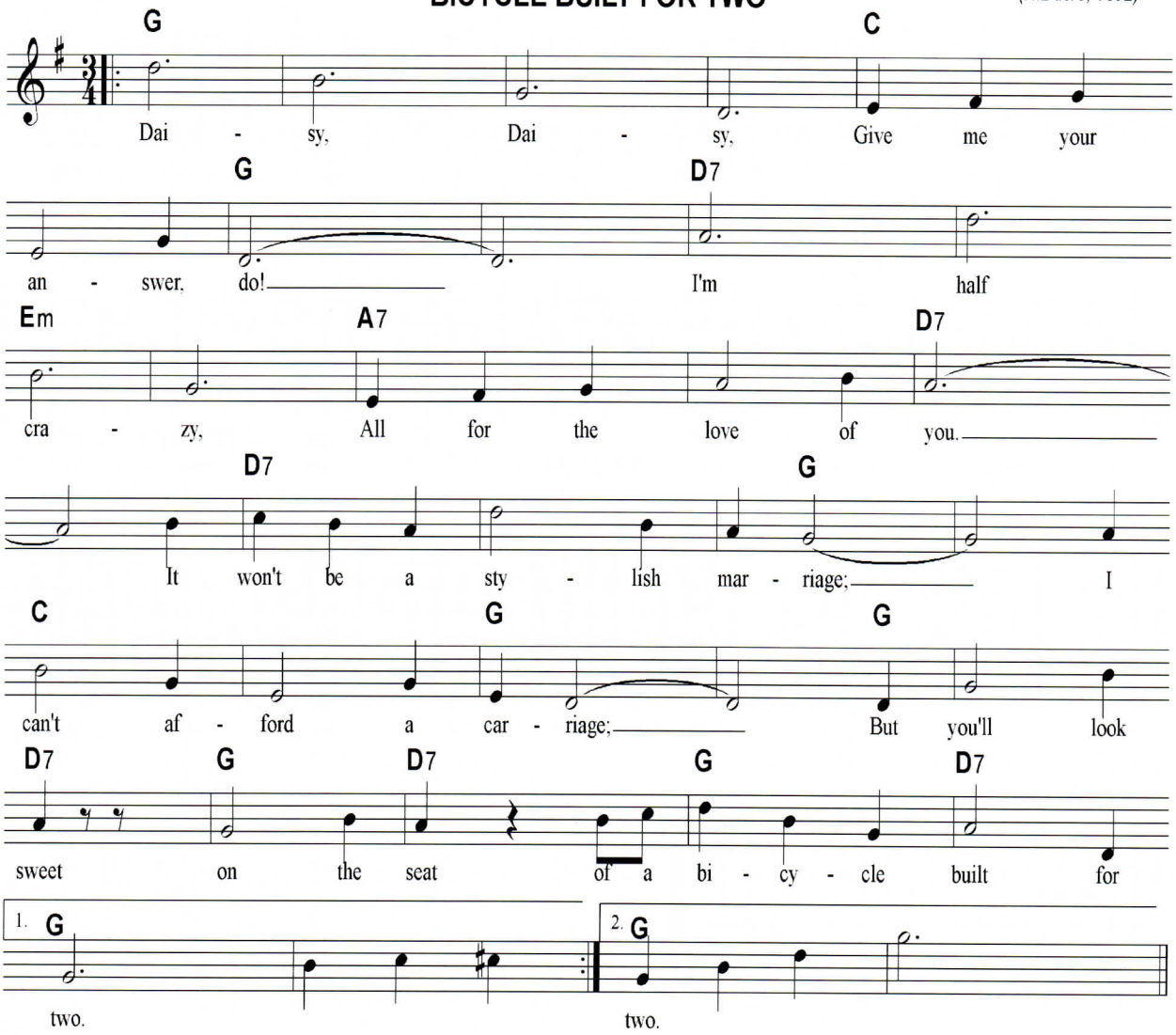
(Stephen C. Foster, 1864)




F G7 G♭7
9th I7 I I maj7 I V III I7 I7
dy. —— Gone are the cares of life's bus-
G7 C7
I7 V7 I7 III7 9th I7 VII7 6th (Alt.) V7
y throng. Beau- ti- ful dream- er, a - wake un- to
A7 B♭ F C7
I7 III P.C. (III Stretch) V I V III VII7 6th (Alt.)
me. Beau- ti- ful dream- er, a- wake un-
F
V7 I I I
to me. ——

BICYCLE BUILT FOR TWO

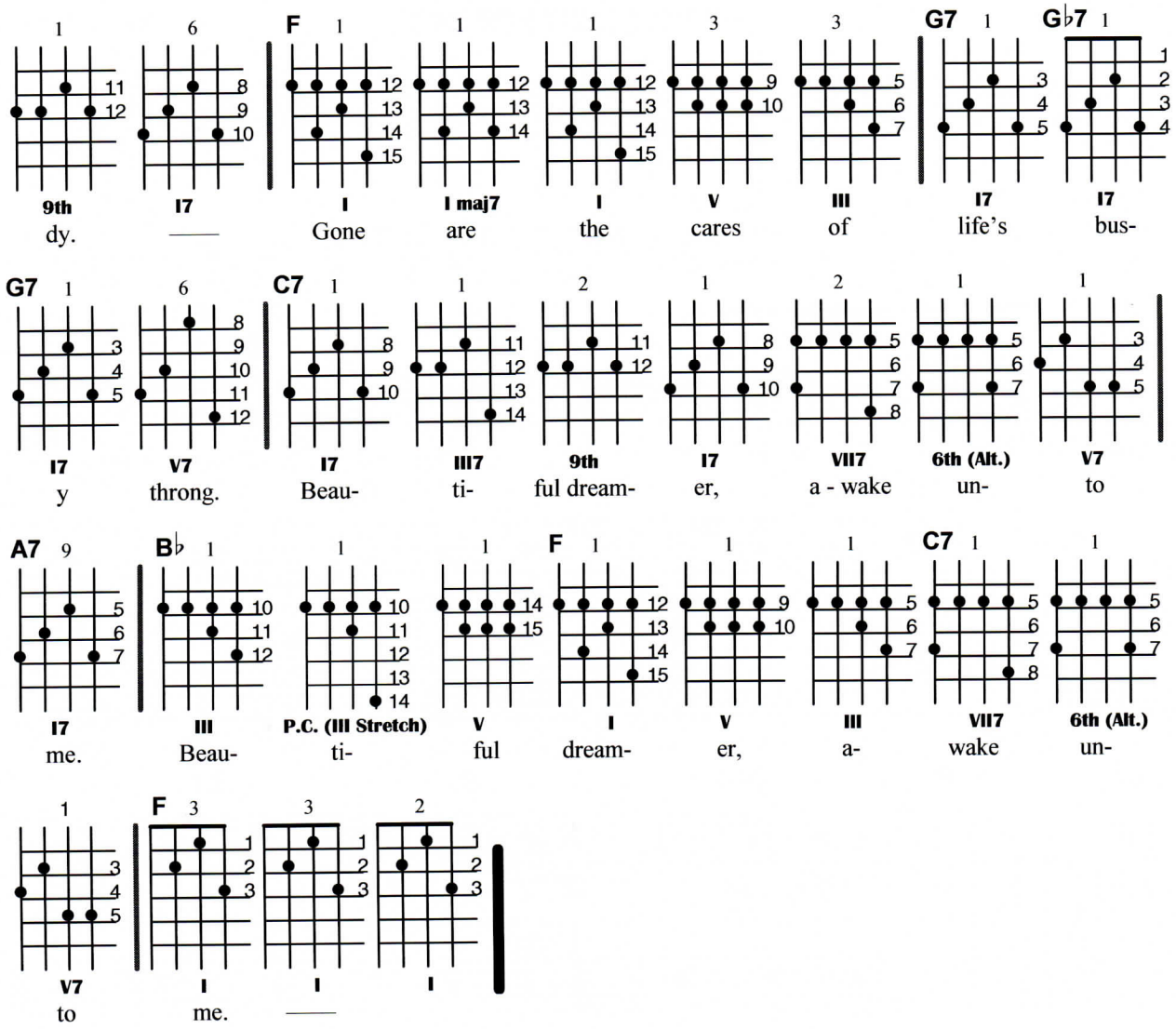
(H.Dacre, 1892)



BICYCLE BUILT FOR TWO

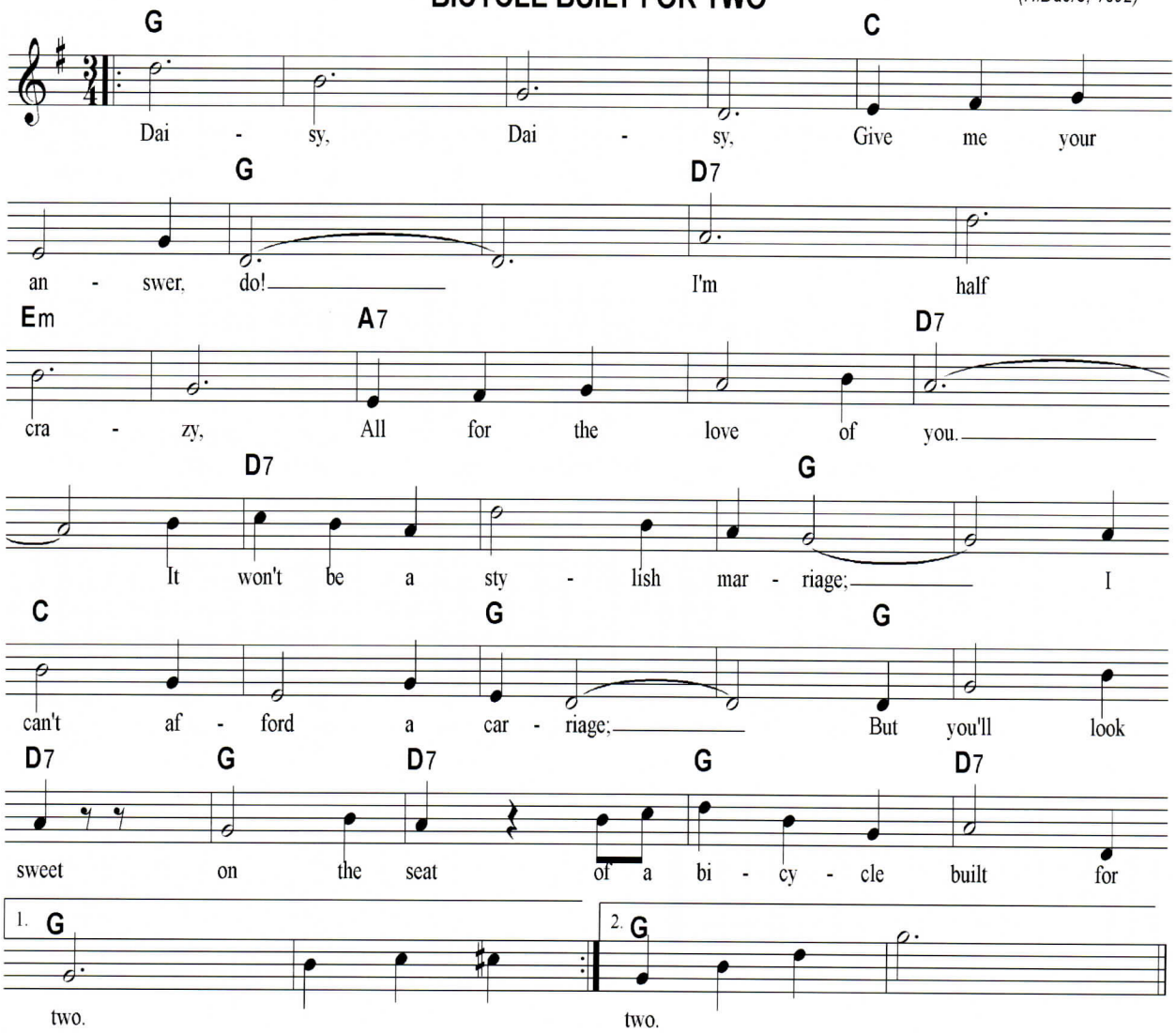
G	G	G	G	C	C	G	G
D7	D7	Em	Em	A7	A7	D7	D7
D7	D7	D7/G 1 / 2	G	C	C	G	G
G	D7	G	D7	G	D7	G	G

Note: $\frac{3}{4}$ **Time =** 3


F G7 G♭7
9th I7 I I maj7 I V III I7 I7
dy. —— Gone are the cares of life's bus-
G7 C7
I7 V7 I7 III7 9th I7 VII7 6th (Alt.) V7
y throng. Beau- ti- ful dream- er, a - wake un- to
A7 B♭ F C7
I7 III P.C. (III Stretch) V I V III VII7 6th (Alt.)
me. Beau- ti- ful dream- er, a- wake un-
F
V7 I I I
to me. ——

BICYCLE BUILT FOR TWO

(H.Dacre, 1892)



BICYCLE BUILT FOR TWO

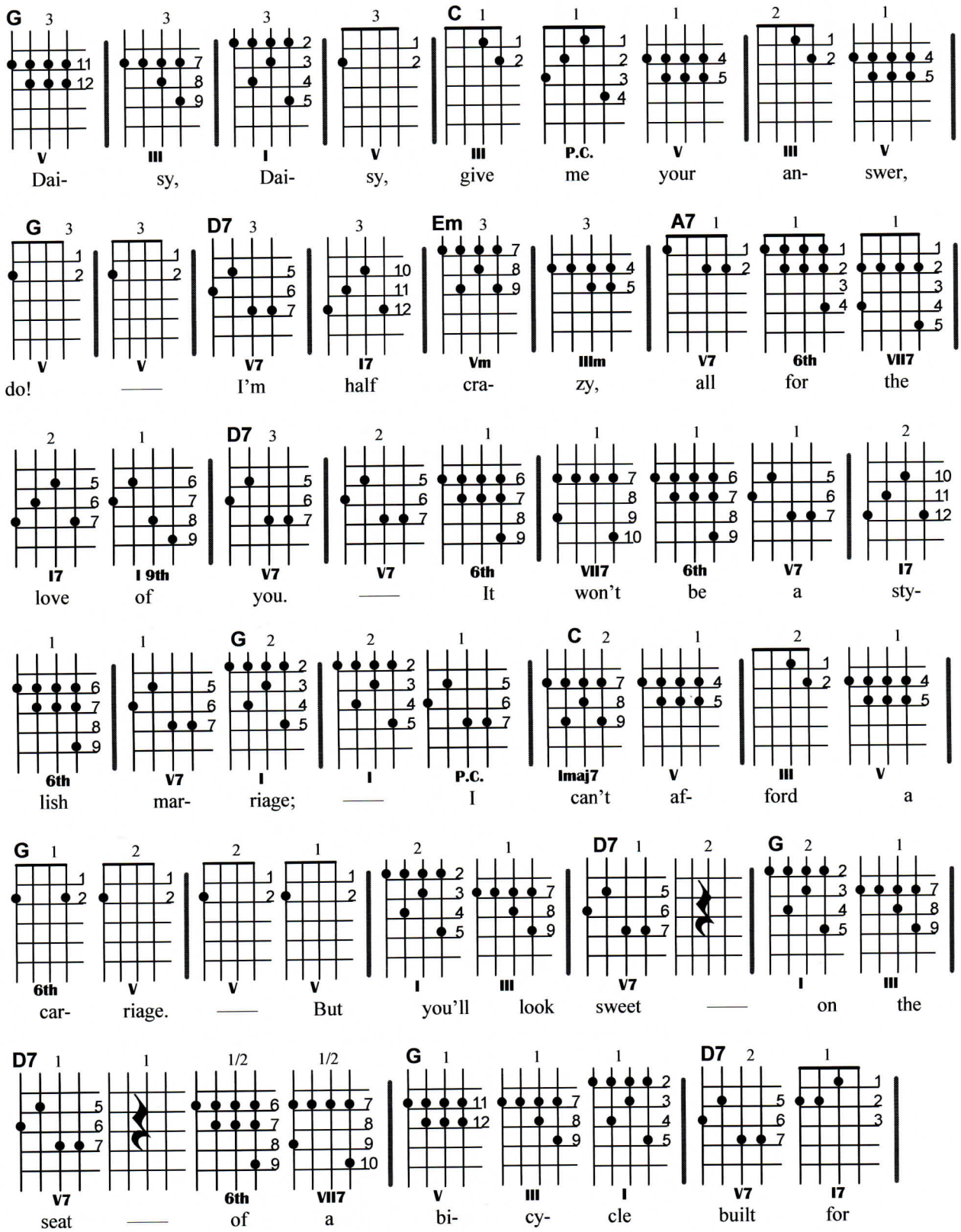
G	G	G	G	C	C	G	G
D7	D7	Em	Em	A7	A7	D7	D7
D7	D7	D7/G 1 / 2	G	C	C	G	G
G	D7	G	D7	G	D7	G	G

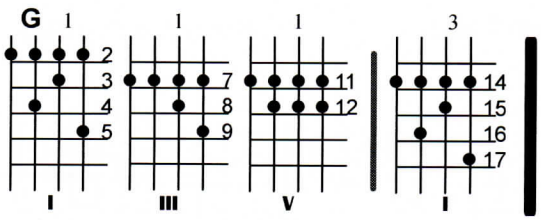
Note: $\frac{3}{4}$ **Time =** 3

Key of G

Bicycle Built For Two

(Harry Dacre, 1892)

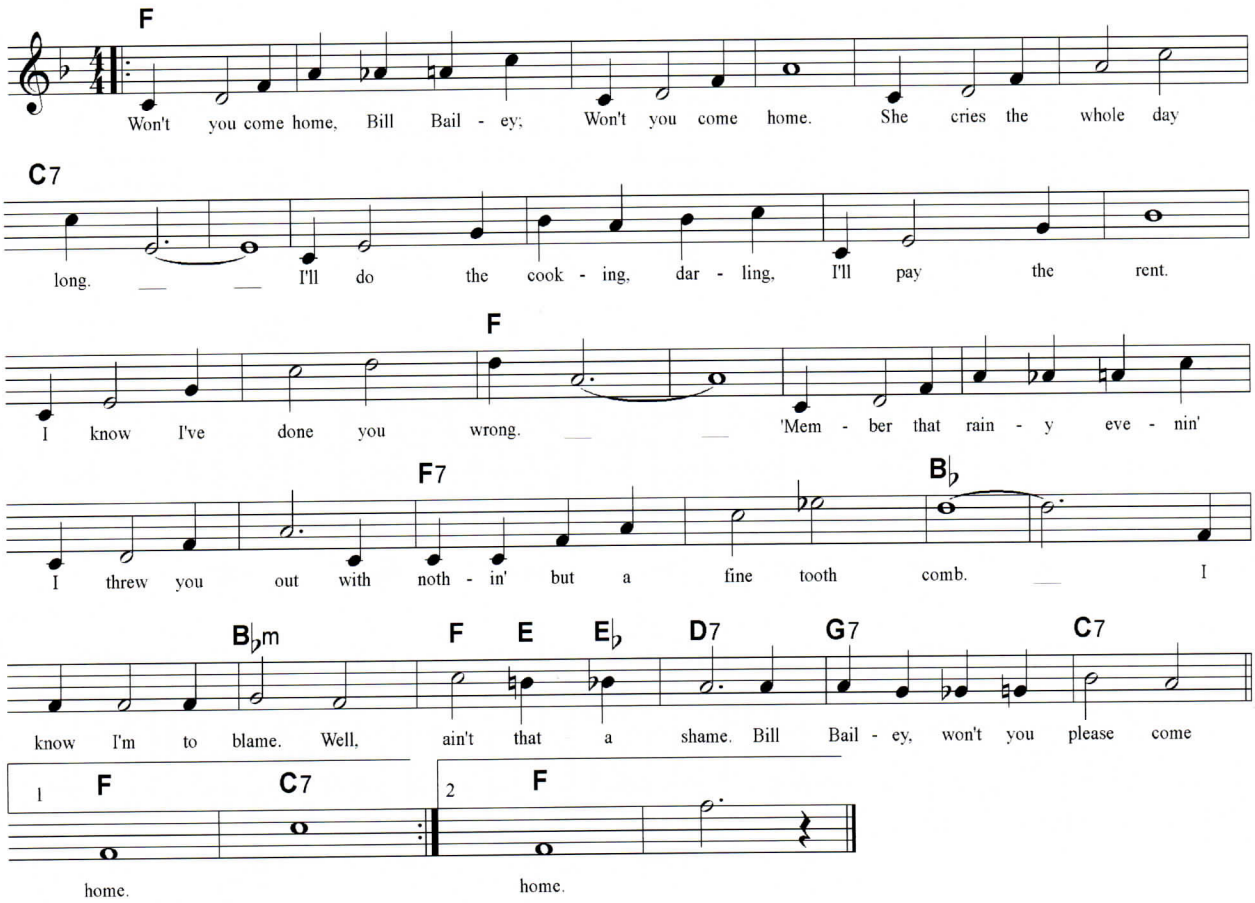




two.

BILL BAILEY (Won't You Come Home)

(H.Cannon, 1902)



Key of F

F	F	F	F	F	F	C7	C7
C7	C7	C7	C7	C7	C7	F	F
F	F	F	F	F7	F7	B♭	B♭
B♭	B♭m	F /E /E♭ 2 / 1 / 1	D7	G7	C7	F	F

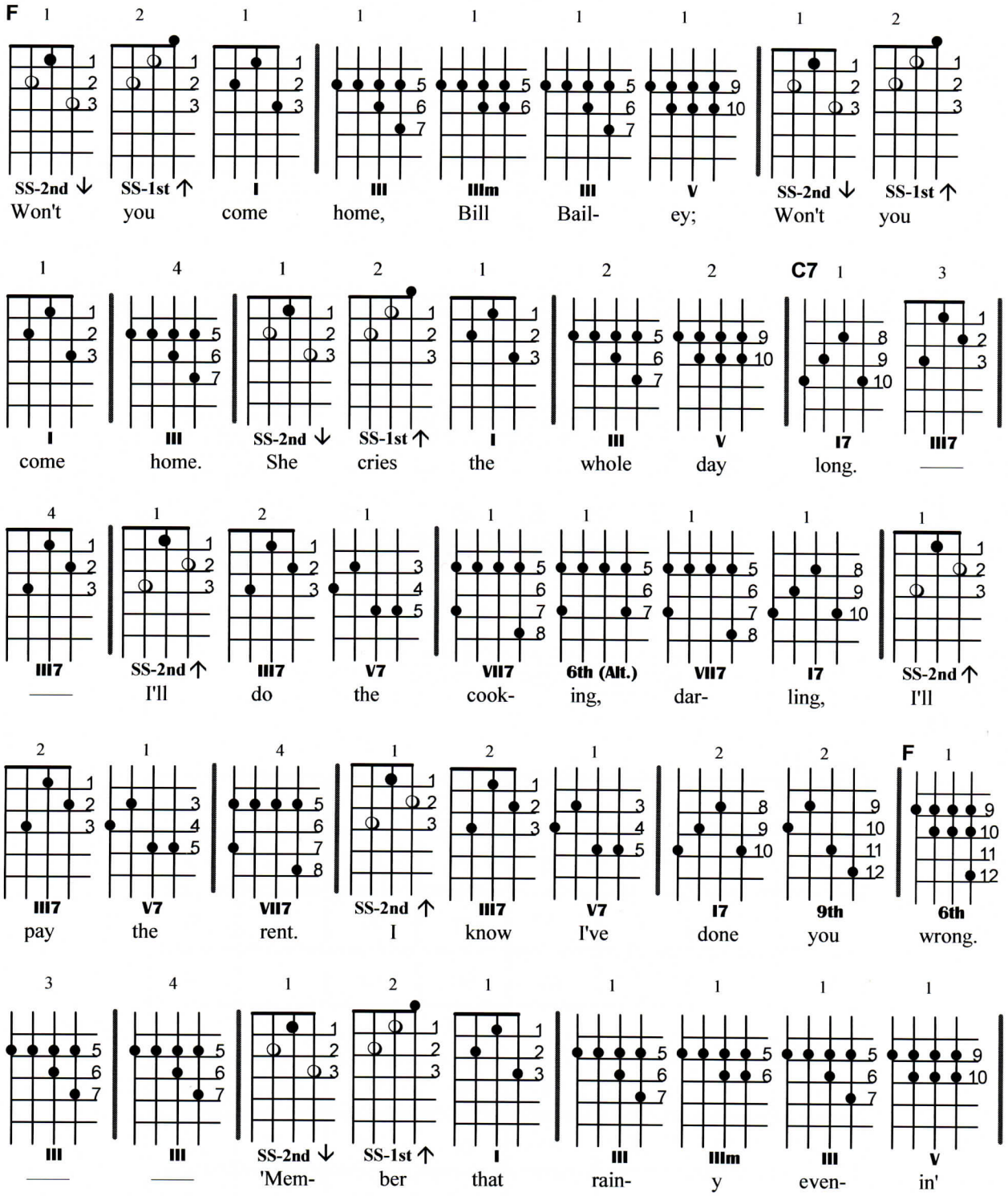
Key of G

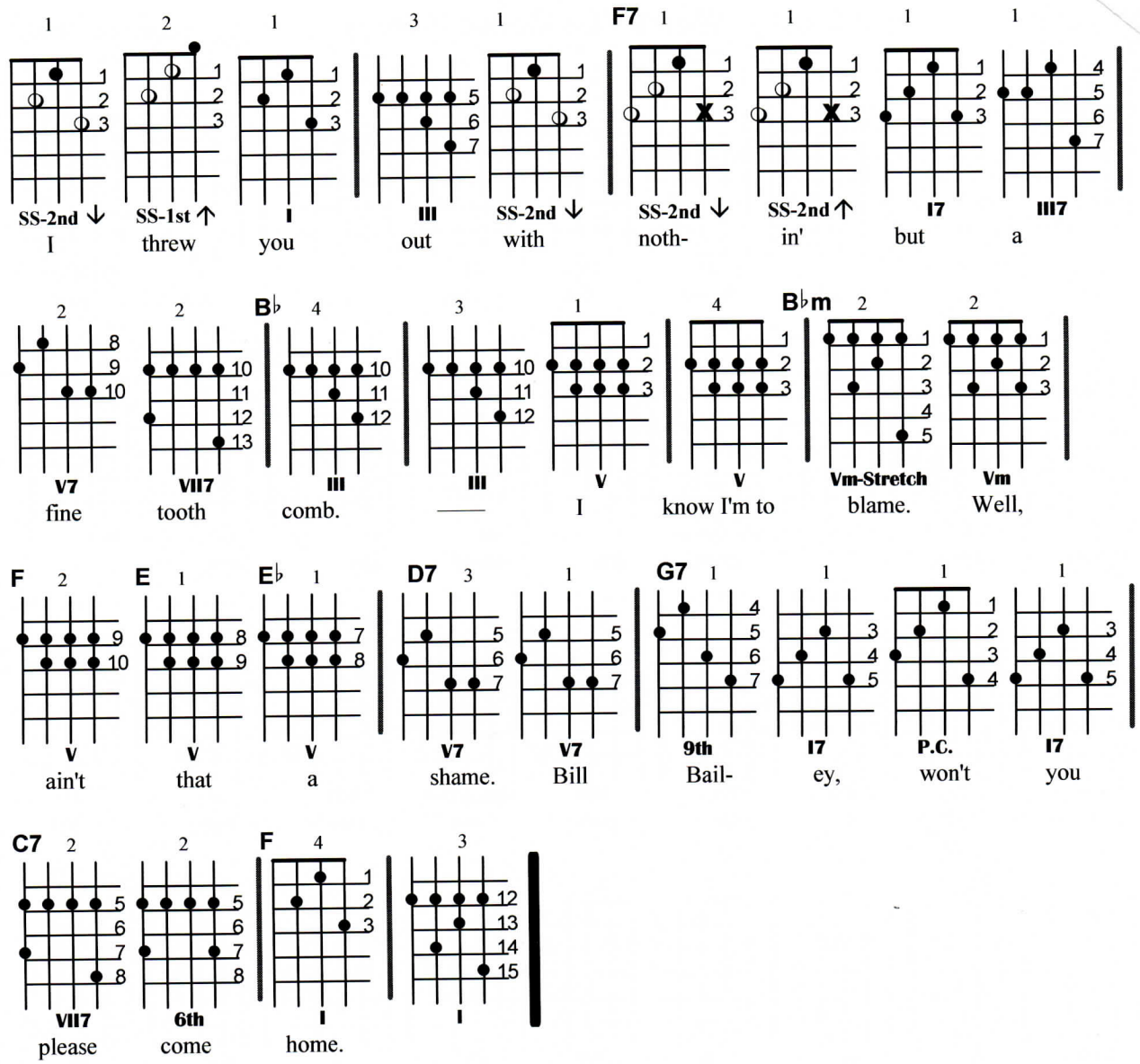
G	G	G	G	G	G	D7	D7
D7	D7	D7	D7	D7	D7	G	G
G	G	G	G	G7	G7	C	C
C	Cm	G /G♭/F 2 / 1 / 1	E7	A7	D7	G	G

Key of F

Bill Bailey (Won't You Come Home)

(H.Cannon, 1902)

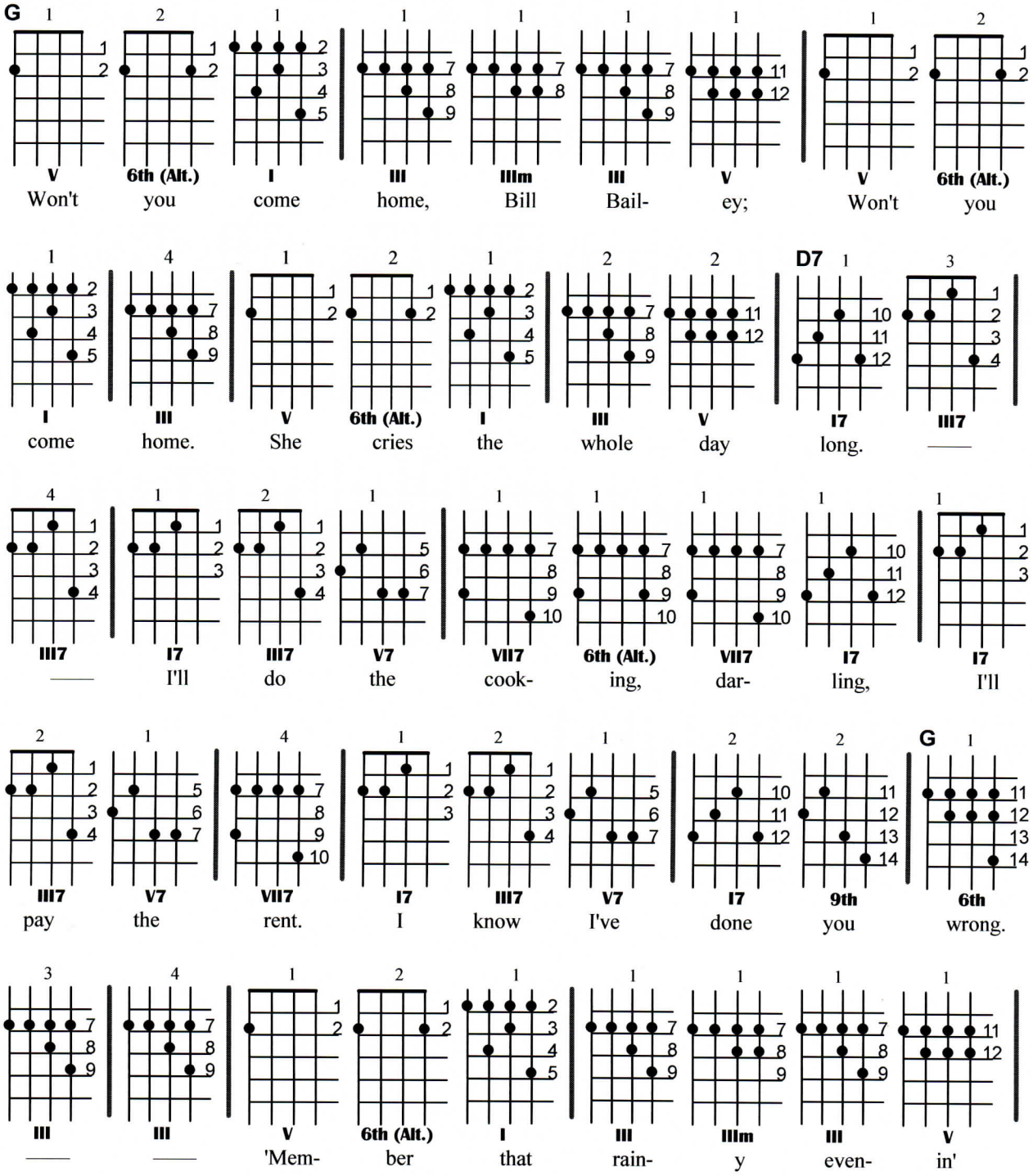


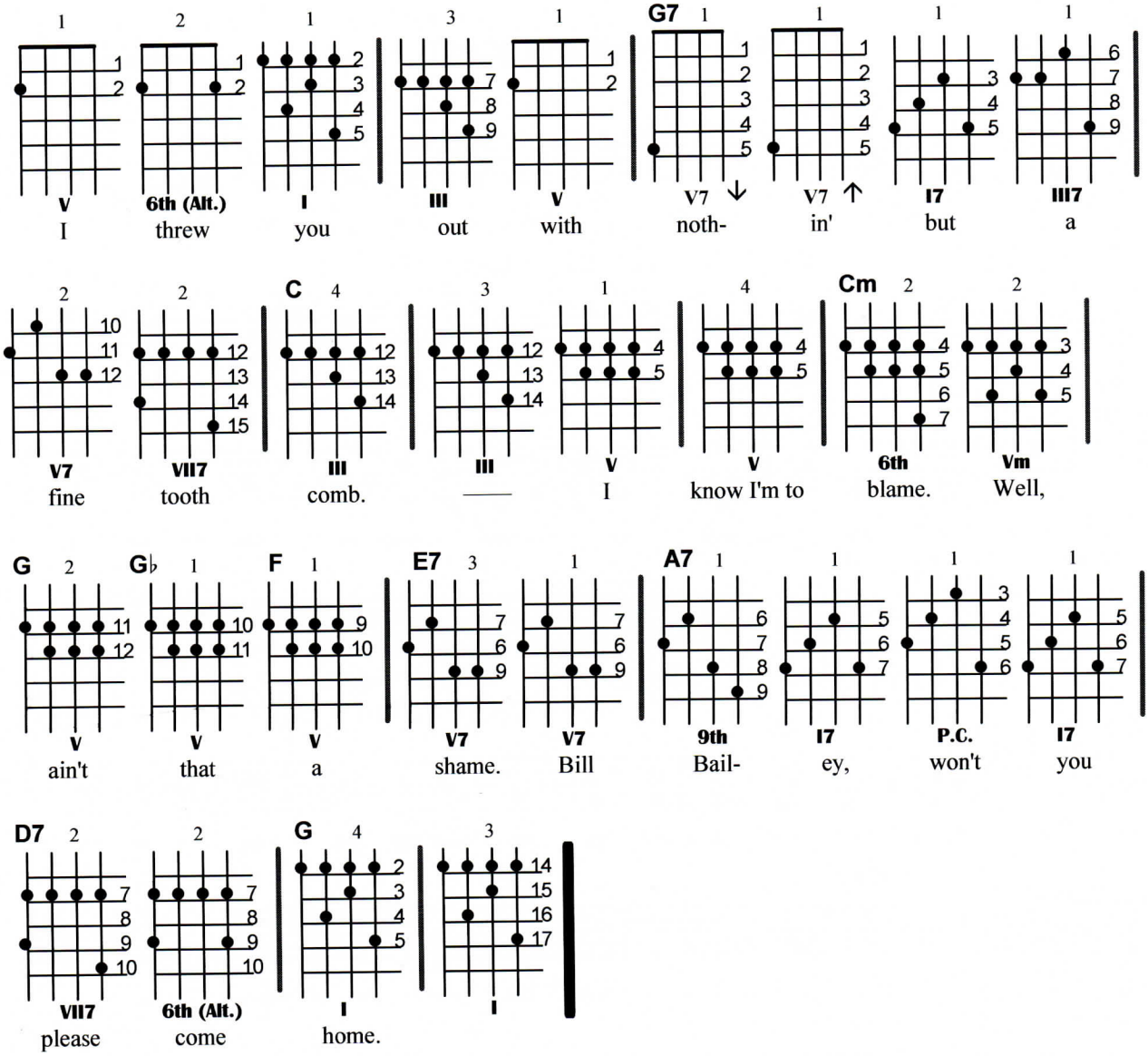

SS-2nd ↓ I
SS-1st ↑ threw
I you
III out
SS-2nd ↓ with
F7 SS-2nd ↓ noth-
SS-2nd ↑ in'
I7 but
III7 a
V7 fine
VII7 tooth
B♭ III comb.
III ——
V I
V know I'm to
B♭m Vm-Stretch blame.
Vm Well,
F V ain't
E V that
E♭ V a
D7 V7 shame.
V7 Bill
G7 9th Bail-
I7 ey,
P.C. won't
I7 you
C7 VII7 please
6th come
F I home.
I

Key of G

Bill Bailey (Won't You Come Home)

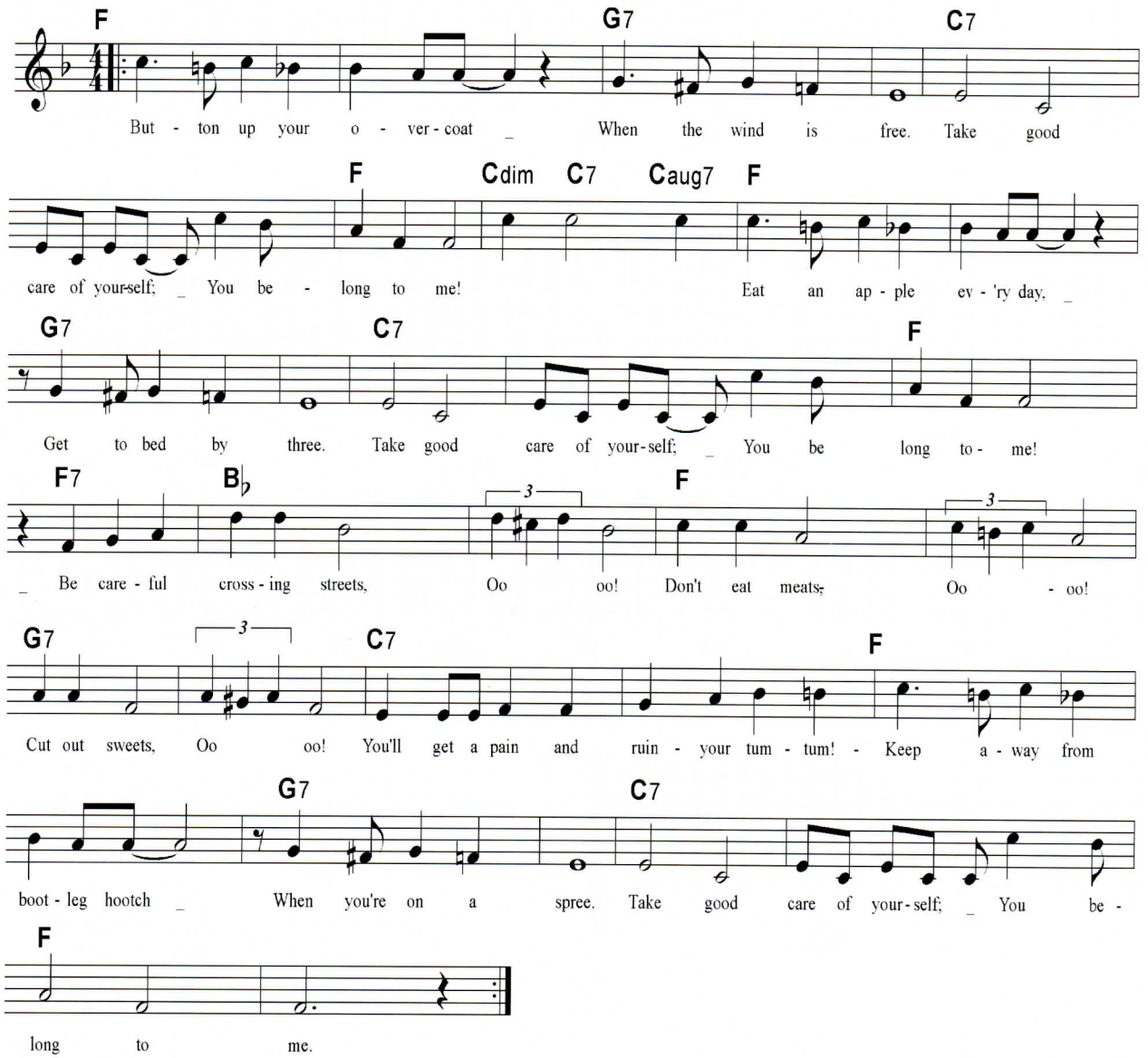
(H.Cannon, 1902)




V I
6th (Alt.) threw
I you
III out
V with
G7 V7 ↓ noth-
V7 ↑ in'
I7 but
III7 a
V7 fine
VII7 tooth
C III comb.
III ——
V I
V know I'm to
Cm 6th blame.
Vm Well,
G V ain't
G♭ V that
F V a
E7 V7 shame.
V7 Bill
A7 9th Bail-
I7 ey,
P.C. won't
I7 you
D7 VII7 please
6th (Alt.) come
G I home.
I

BUTTON UP YOUR OVERCOAT

(B.DeSylva, L.Brown, R.Henderson, 1929)



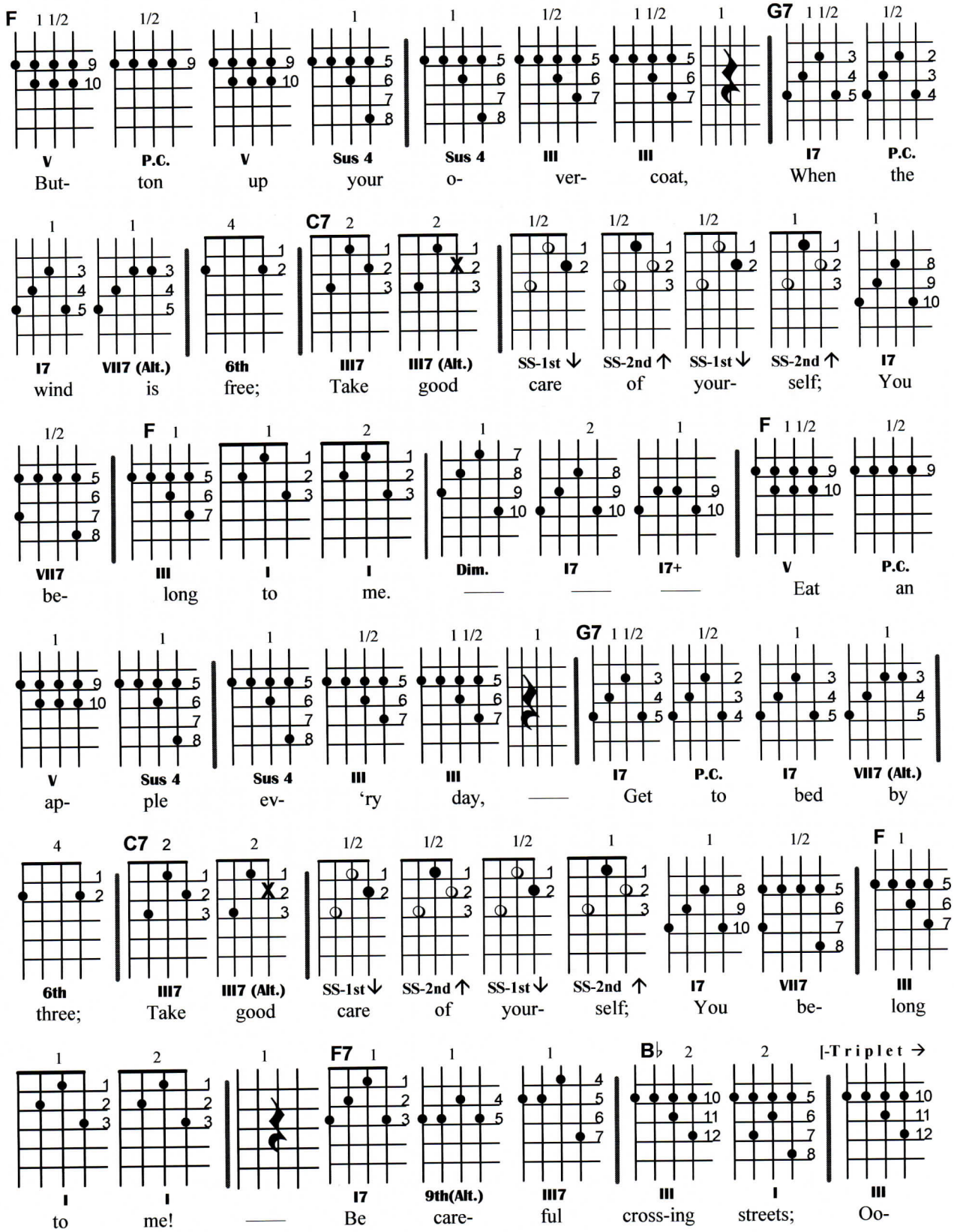
BUTTON UP YOUR OVERCOAT

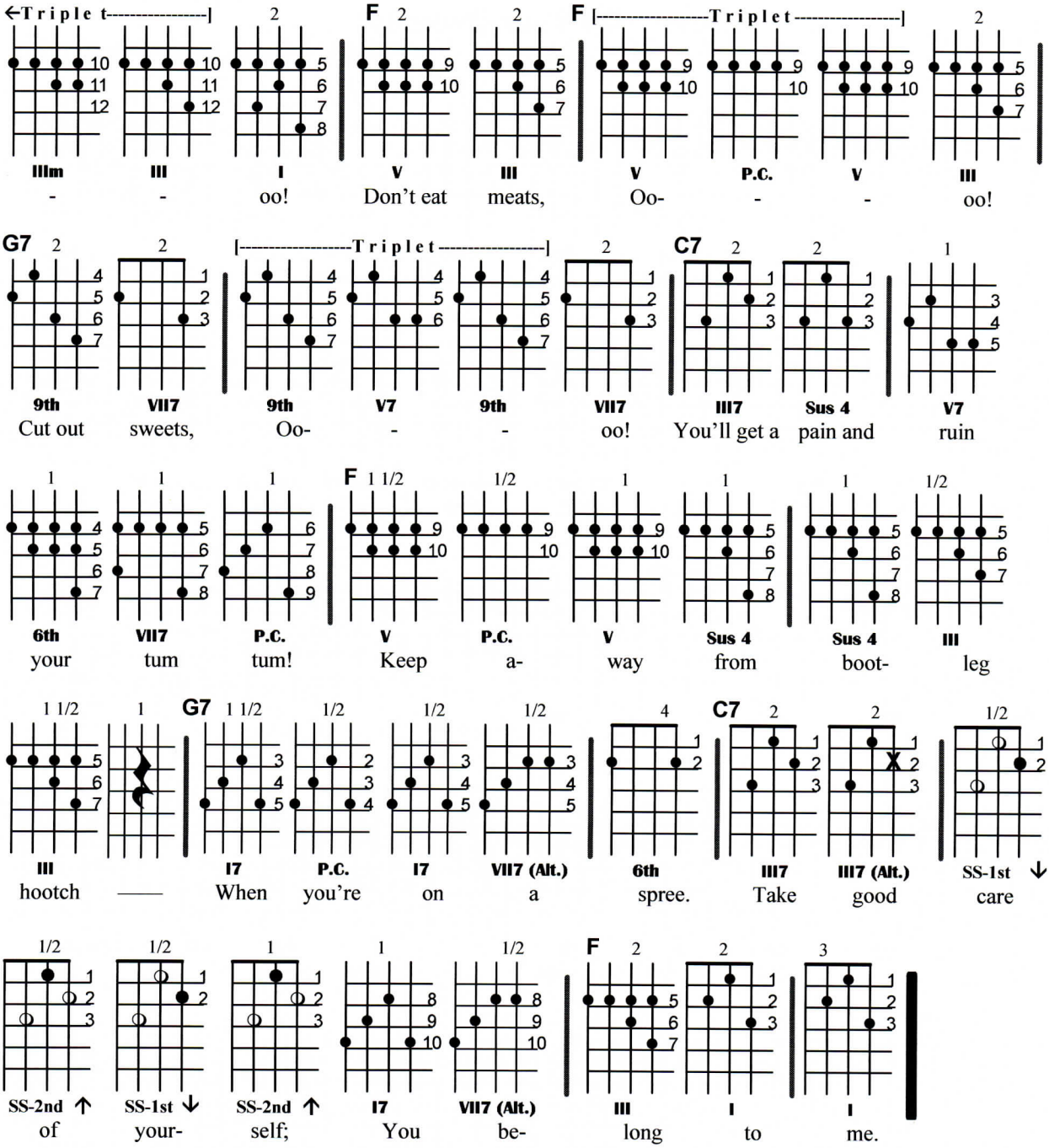
F	F	G7	G7	C7	C7	F/ C7	Cdim 1 C7 2 Caug 1
F	F	G7	G7	C7	C7	F	F7
B♭	B♭	F	F	G7	G7	C7	C7
F	F	G7	G7	C7	C7	F	F

Key of F

Button Up Your Overcoat

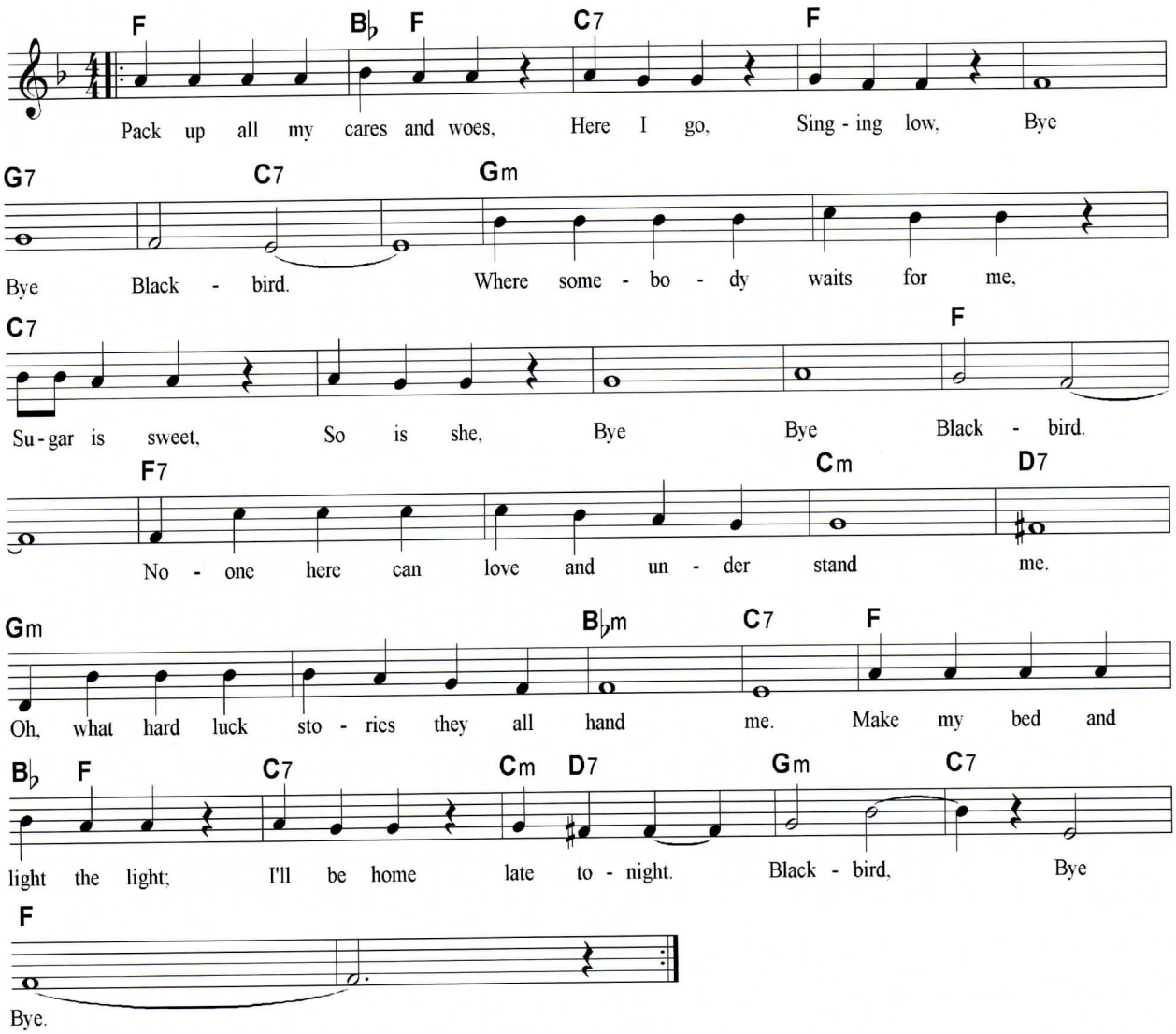
(B.DeSylva, L.Brown, R.Henderson, 1929)




←Triplet----------|
F
F |----------Triplet----------|
IIIm III I V III V P.C. V III
- - oo! Don't eat meats, Oo- - - oo!
G7
|----------Triplet----------|
C7
9th VII7 9th V7 9th VII7 III7 Sus 4 V7
Cut out sweets, Oo- - - oo! You'll get a pain and ruin
F
6th VII7 P.C. V P.C. V Sus 4 Sus 4 III
your tum tum! Keep a- way from boot- leg
III I7 P.C. I7 VII7 (Alt.) 6th III7 III7 (Alt.) SS-1st
hootch —— When you're on a spree. Take good care
G7
C7
SS-2nd SS-1st SS-2nd I7 VII7 (Alt.) III I I
of your- self; You be- long to me.
F

BYE BYE BLACKBIRD

(M.Dixon, R.Henderson, 1926)



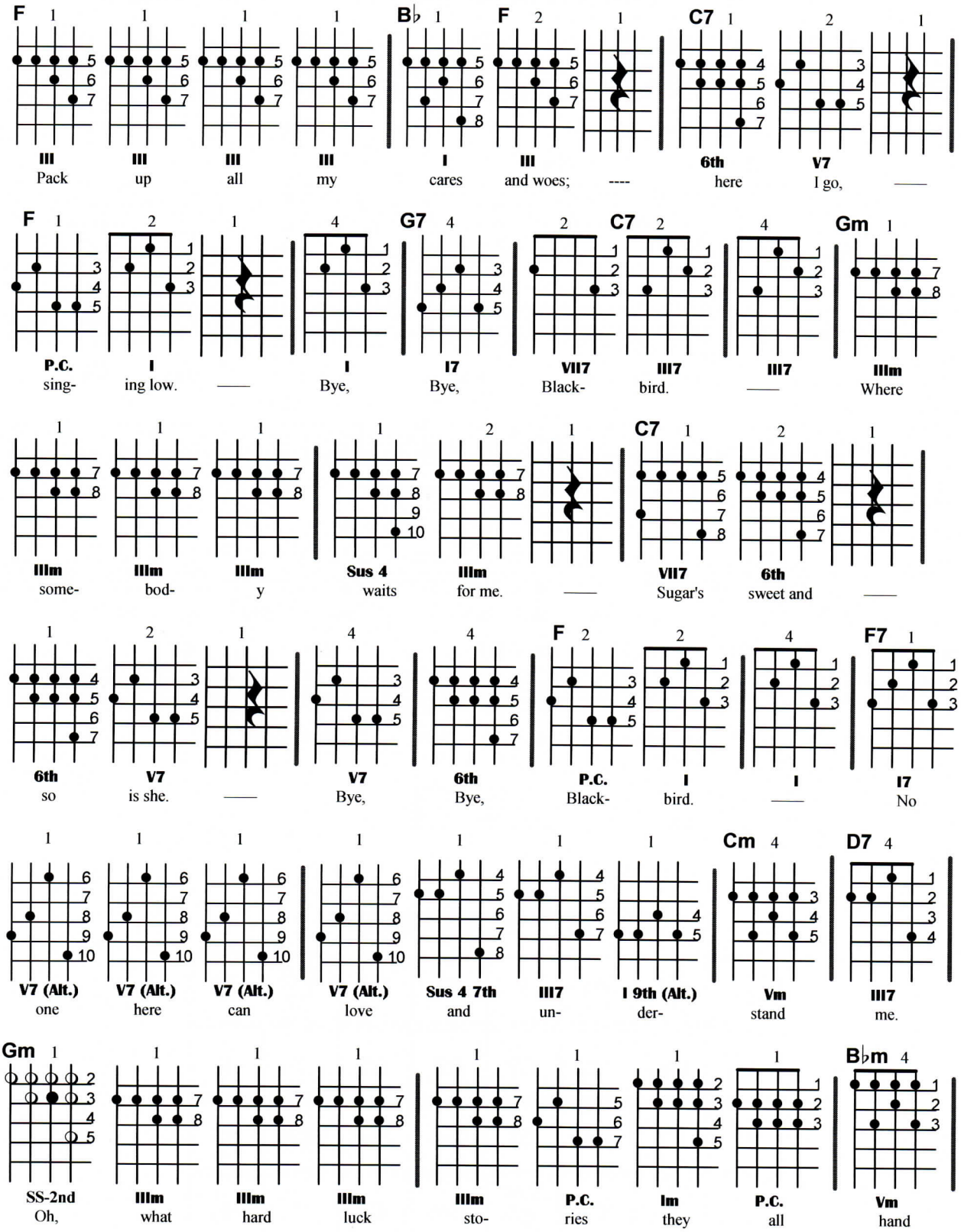
BYE BYE BLACKBIRD

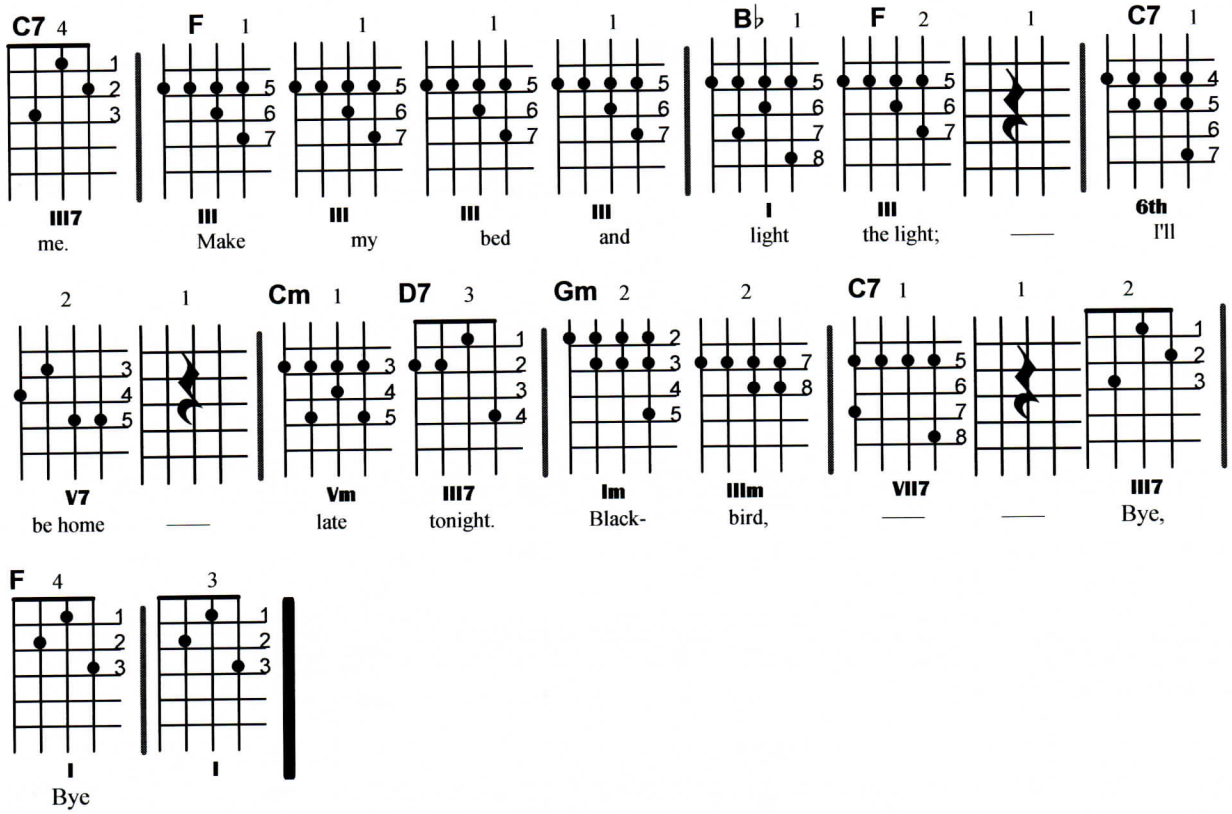
F	B♭/F 1/3	C7	F	F	G7	G7/C7	C7
Gm	Gm	C7	C7	C7	C7	F	F
F7	F7	Cm	D7	Gm	Gm	B♭m	C7
F	B♭/F 1/3	C7	Cm/D7 1/3	Gm	C7	F	F

Key of F

Bye Bye Blackbird

(M.Dixon, R.Henderson, 1926)

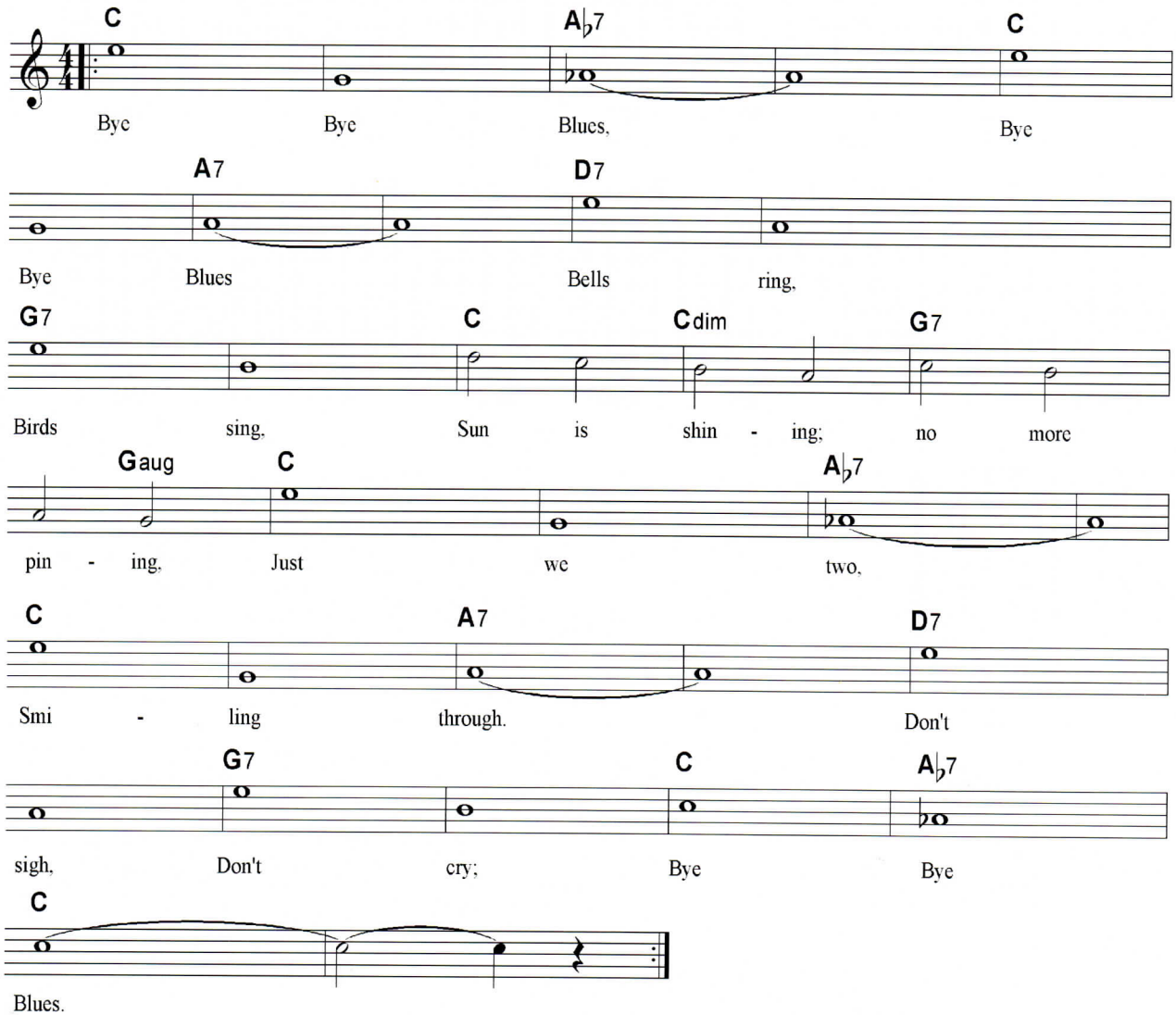



C7 4 F 1 1 1 1 B♭ 1 F 2 1 C7 1
III7 III III III III I III 6th
me. Make my bed and light the light; —— I'll
2 1 Cm 1 D7 3 Gm 2 2 C7 1 1 2
V7 Vm III7 Im IIIm VII7 III7
be home —— late tonight. Black- bird, —— —— Bye,

F 4 3
I I
Bye

BYE BYE BLUES

(B.Lown, C.Gray, F.Hamm, D.Bennett, 1930)



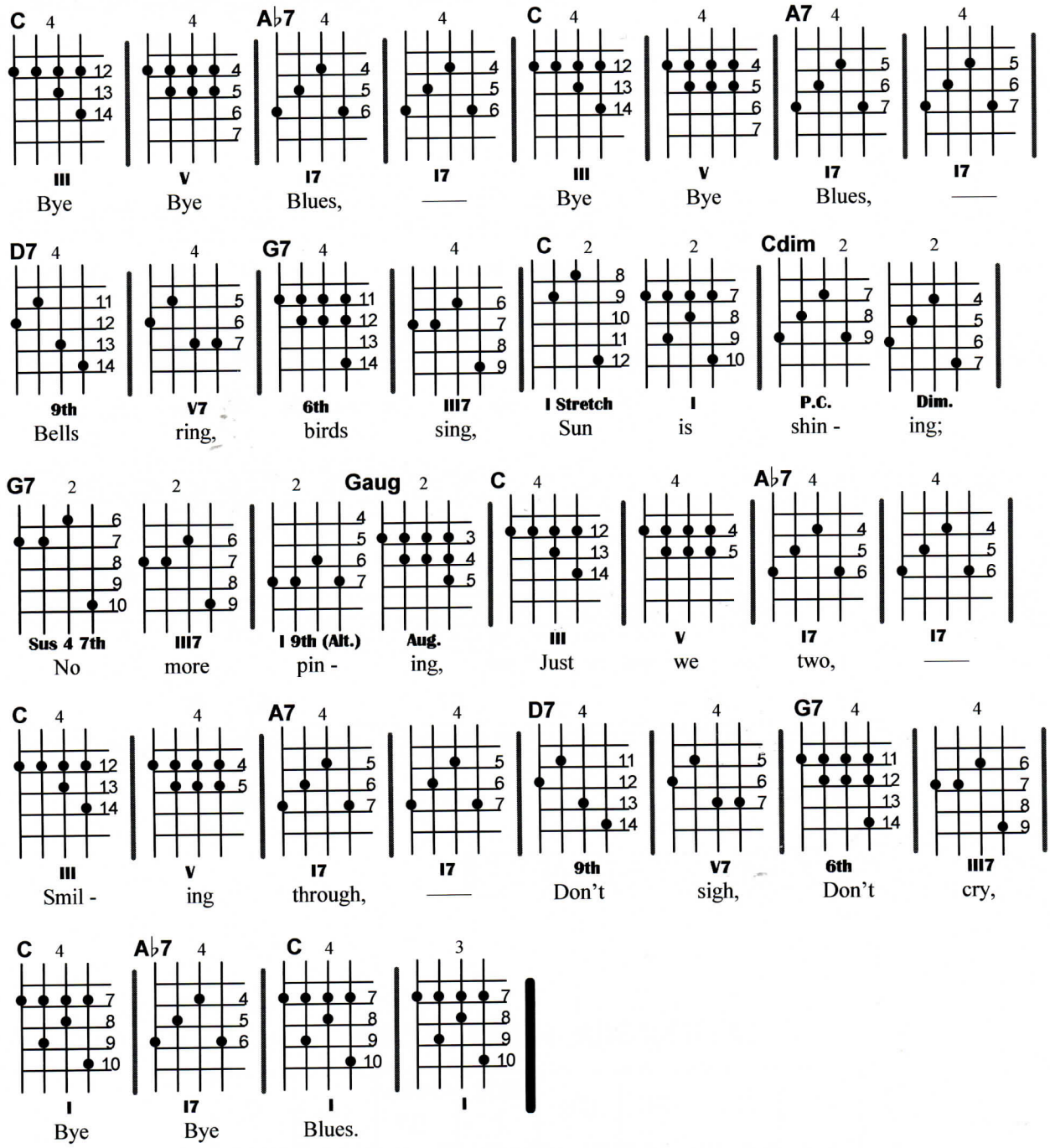
BYE BYE BLUES

C	C	A♭7	A♭7	C	C	A7	A7
D7	D7	G7	G7	C	Cdim	G7	G7/ G+
C	C	A♭7		C	C	A7	A7
D7	D7	G7	G7	C	A♭7	C	C

Key of C

Bye Bye Blues

(B.Lown, C.Gray, F.Hamm, D.Bennett, 1930)



CALIFORNIA, HERE I COME

(A.Jolson, B.DeSylva, J.Meyer, 1924)

C Caug F6 Dm G7 F
Cal - i - for - nia, Here I come, Right back

Gdim G7 C E♭dim
where I star - ted from Where bow - ers of flo - wers

G7 C E♭dim G7
bloom in the sun, Each morn - ing at dawn - ing, Bird - ies sing an'

C Caug F6 Dm
ev - 'ry thing. A Sun - kist miss said, Don't be late;

G7 F Gdim G7 C A7 Dm A7
That's why I can hard - ly wait. O - pen

Dm Dm7 E7 Am D7 A♭7 G7
up that Gold - en Gate, Cal - i - for - nia, Here I

C
come.

CALIFORNIA, HERE I COME

C	C+	F6	Dm	G7/ F	Gdim/ G7	C	C
C	E♭ dim	G7	G7	C	E♭ dim	G7	G7
C	C+	F6	Dm	G7/ F	Gdim/ G7	C/ A7 3 / 1	A7
Dm/ A7	Dm/ Dm7	E7/ Am 3 / 1	Am	D7	A♭7/ G7 1 / 3	C	C

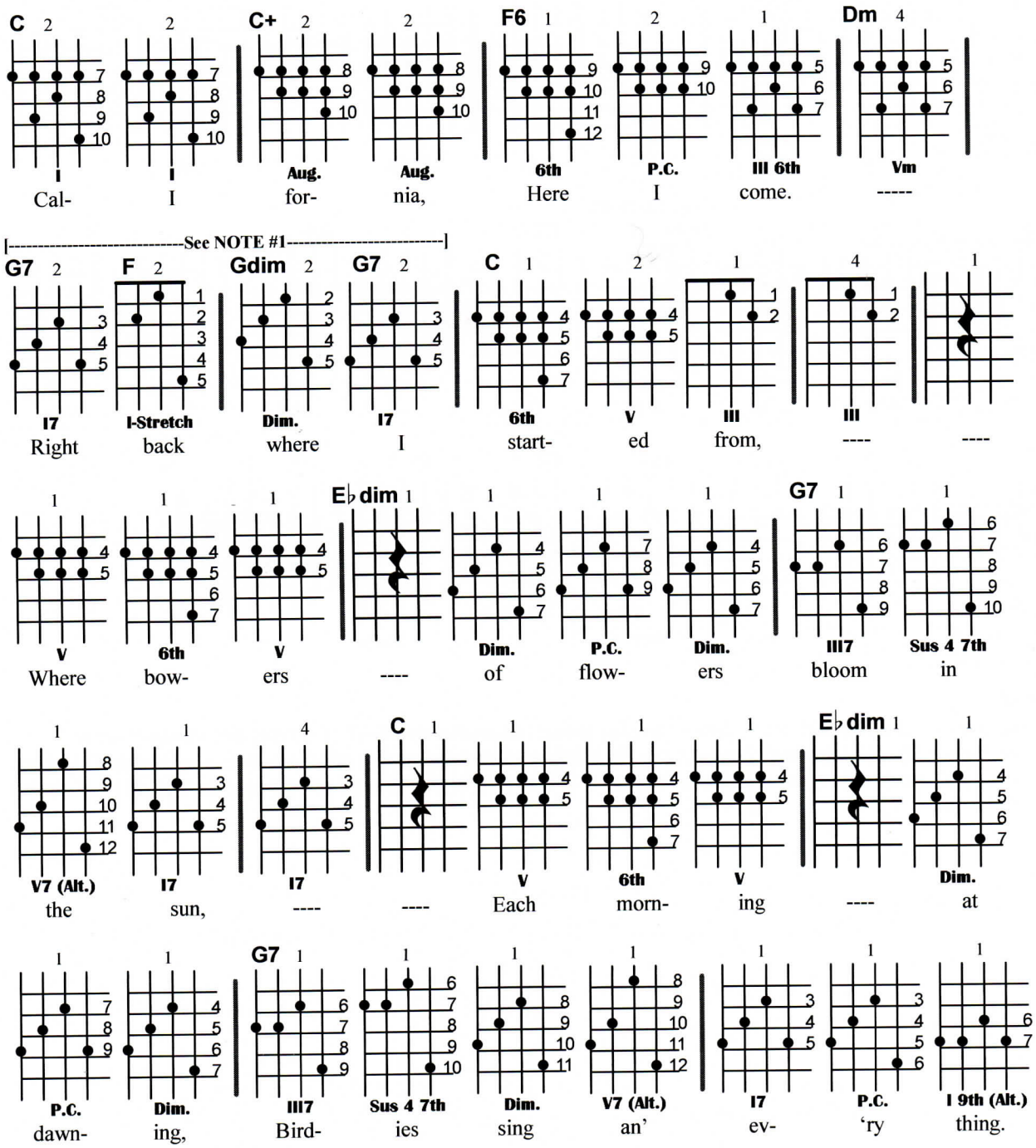
California, Here I Come is an interesting tune. On the surface, it appears relatively simple, but it is deceptive. If you examine other lead sheets, you will probably find that many of the chord choices are different. Many of the original chord fingerings are difficult for a banjoist to play. The result is that simplified versions have been written and the original fingering has gotten lost along the way.

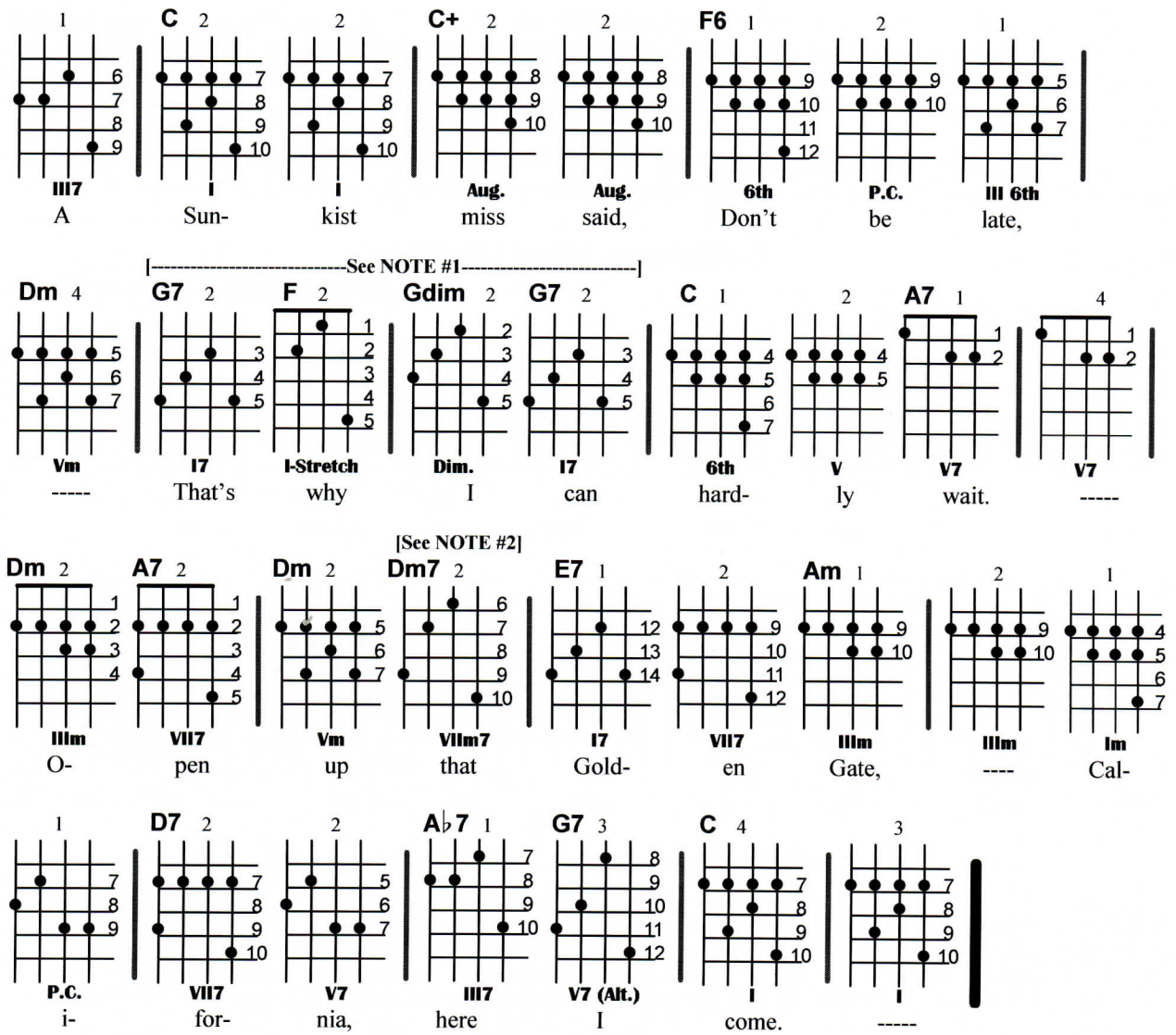
We have returned to the original music here. The tune is much more interesting with the original chords, but not nearly as easy to play as the simpler versions. Some alternatives are offered at the end.

Key of C

California, Here I Come

(A.Jolson, B.DeSylva, J.Meyer, 1924)



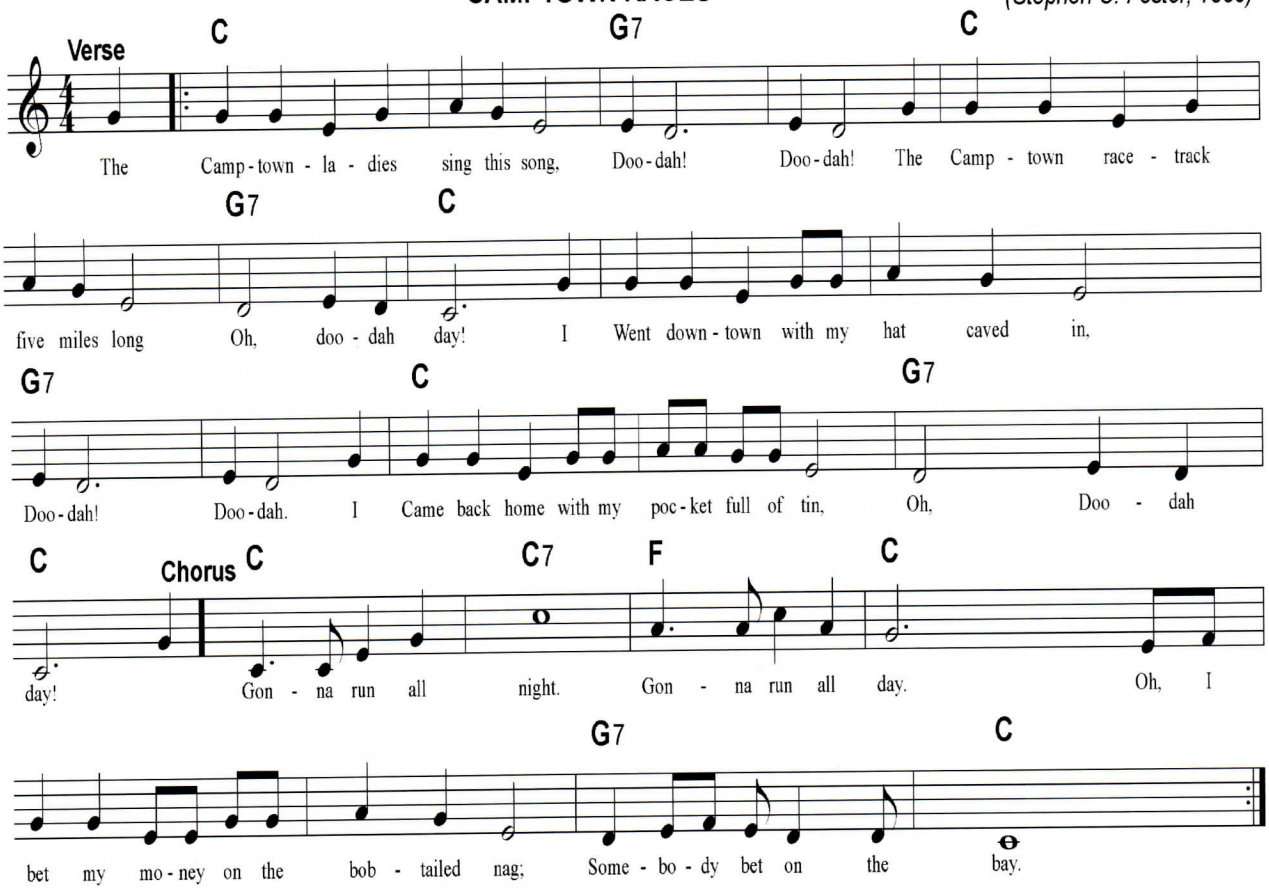


NOTES:

1. **Measures 5-6, 20-21:** Many banjoists play these measures as: G-I7 (4 beats) and Gaug (4 beats)
2. **Measure 26:** The correct Dm7 (VIIm7) is a difficult fingering and is often played as a straight D I-minor with a C lead. Because this looks like an F-V chord, it is sometimes mistakenly written as an F chord rather than a Dm7.

CAMPTOWN RACES

(Stephen C. Foster, 1850)



1. The long tail filly and the big black hoss;
Doo-dah! Doo-dah!
They fly the track and they both cut across;
Oh! Doo-dah day!
The blind hoss stickin' in a big mud hole;
Doo-dah! Doo-dah!
Can't touch bottom with a ten foot pole;
Oh! Doo-dah day!

2. Old muley cow come on to the track;
Doo-dah! Doo-dah!
The bob-tail flung her over his back;
Oh! Doo-dah day!
Then fly along like a rail-road car;
Doo-dah! Doo-dah!
Runnin' a race with a shootin' star;
Oh! Doo-dah day!

3. See them flyin' on a ten mile heat;
Doo-dah! Doo-dah!
Round the race track, then repeat;
Oh! Doo-dah day!
I win my money on the bob-tail nag;
Doo-dah! Doo-dah!
I keep my money in an old tow-bag;
Oh! Doo-dah day!

CAMPTOWN RACES

Verse

C	C	G7	G7	C	C	G7	C
C	C	G7	G7	C	C	G7	C

Chorus

C	C7	F	C	C	C	G7	C

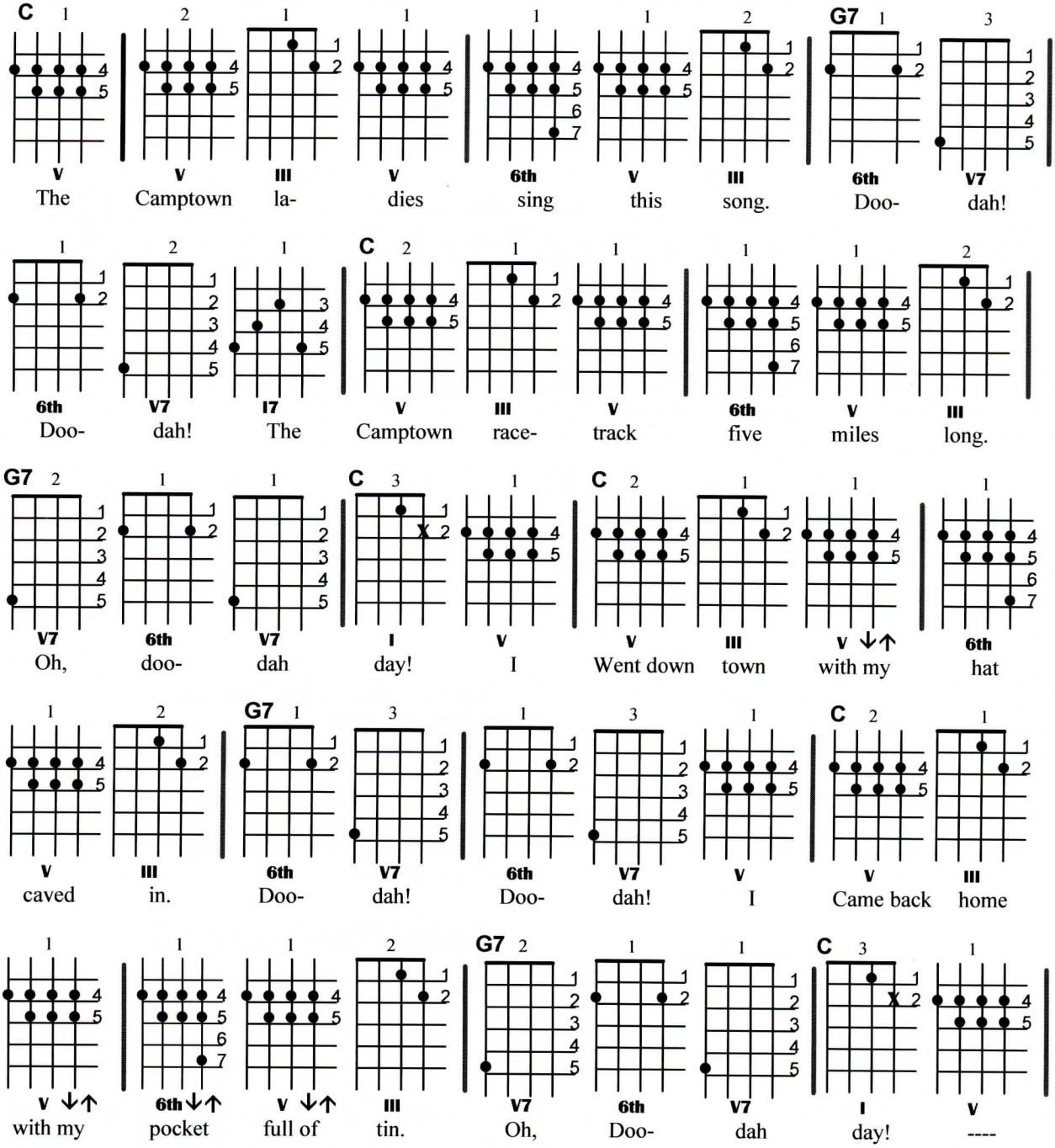
NOTE: *Camptown Races* is presented in some chapters of *Volume One.* For instructional purposes, the versions in *Volume One* use simplified notation and chord selections.

Key of C

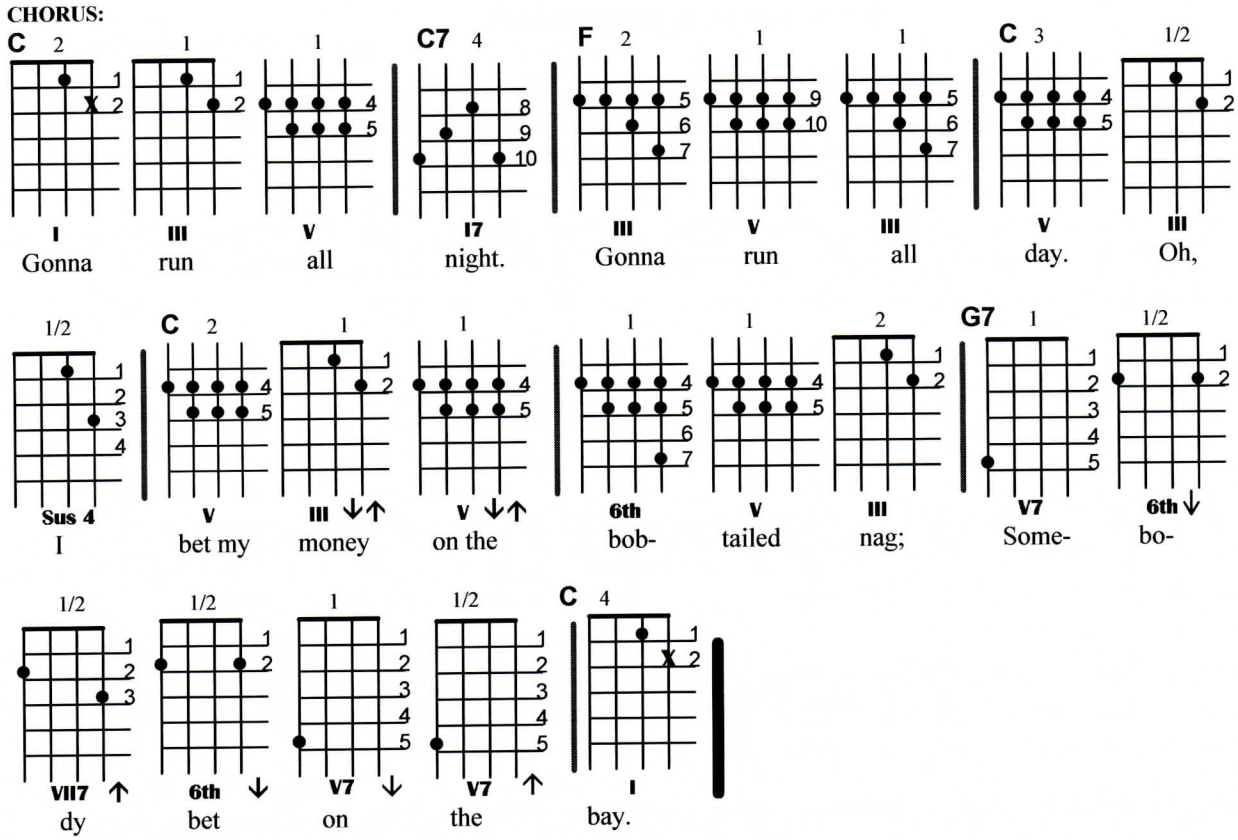
Camptown Races

(Stephen C. Foster, 1850)

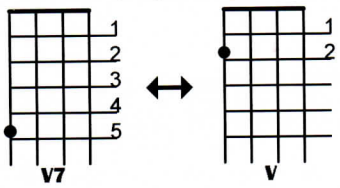
VERSE:



CHORUS:

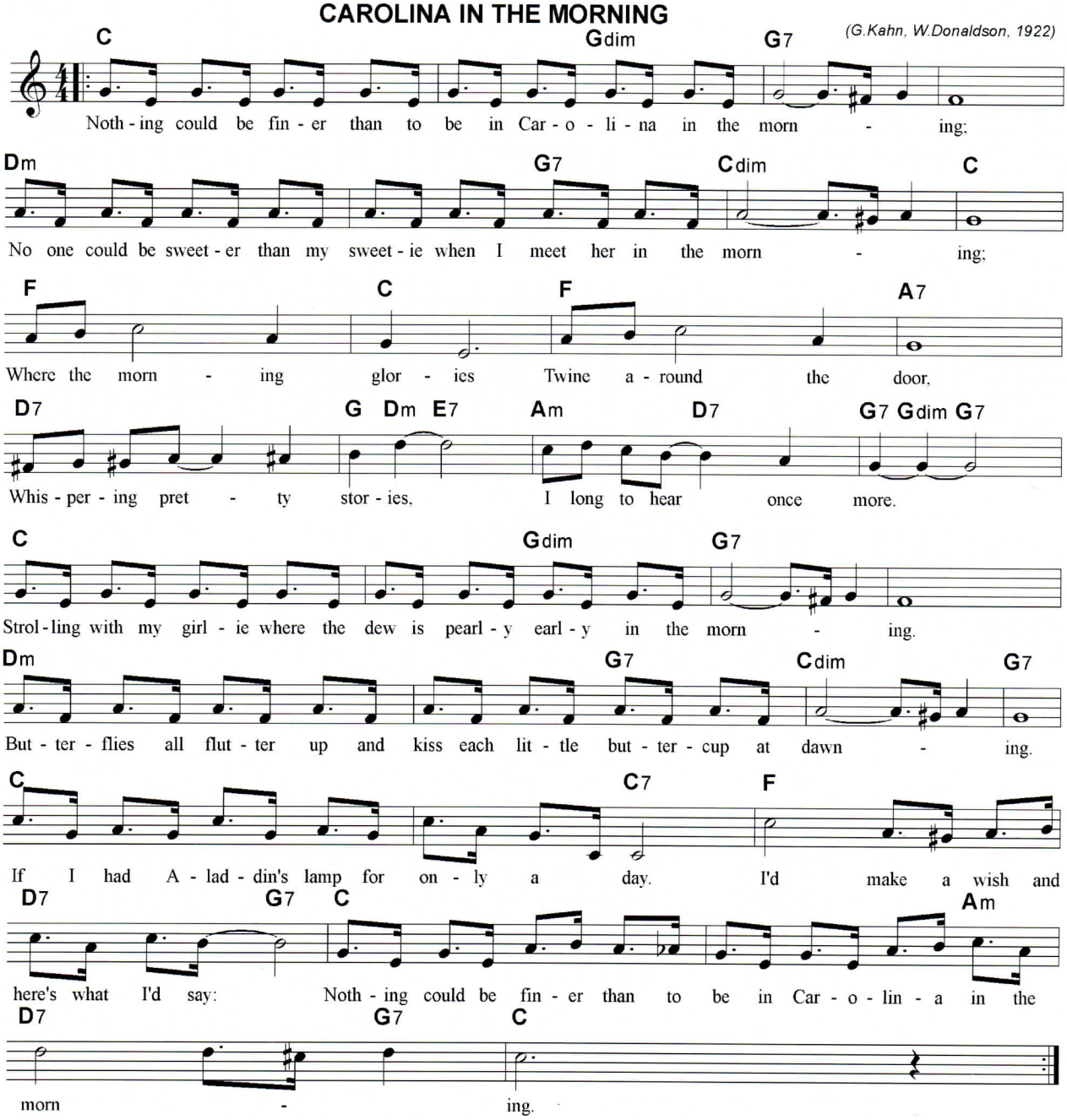


NOTE: The straight G-V is often played in place of the G-V7.



CAROLINA IN THE MORNING

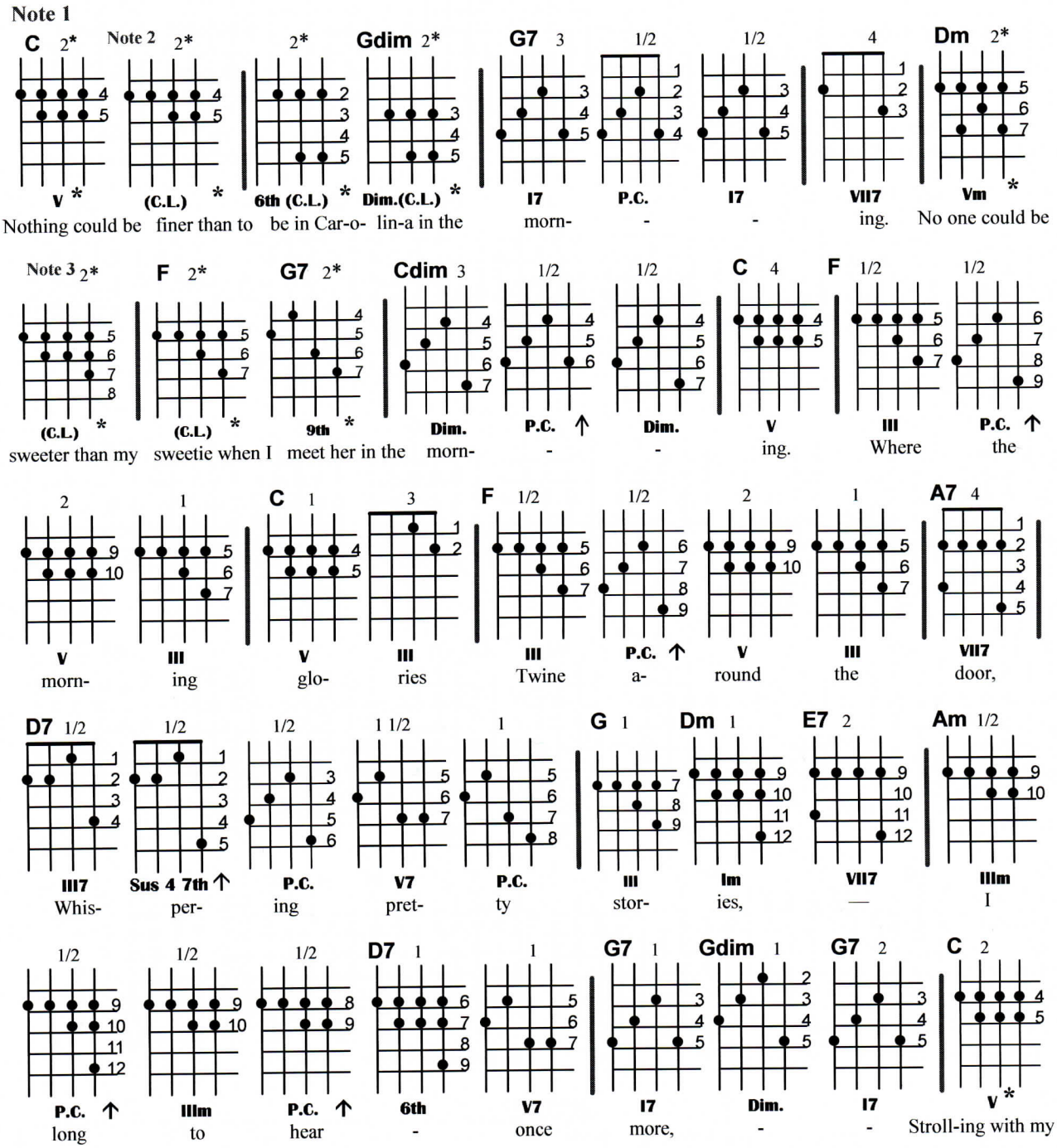
(G.Kahn, W.Donaldson, 1922)



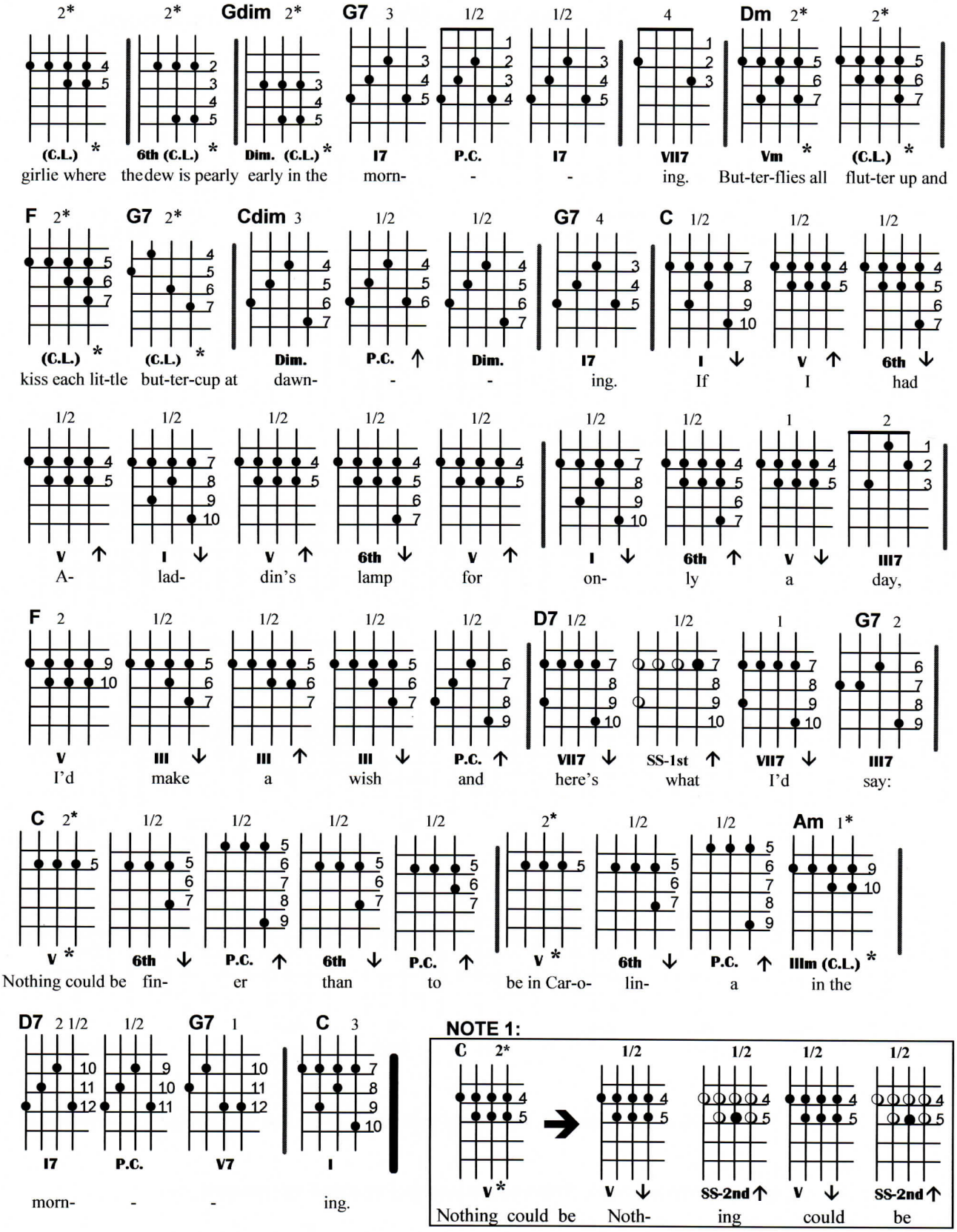
C	C/ Gdim	G7	G7	Dm	Dm/ G7	Cdim	C
F	C	F	A7	D7	G 1 Dm 1 E7 2	Am/ D7	G7 1 Gdim 1 G7 2
C	C/ Gdim	G7	G7	Dm	Dm/ G7	Cdim	G7
C	C/ C7	F	D7/ G7	C	C/ Am 3 / 1	D7/ G7	C

Key of C

Carolina In The Morning *(G.Kahn, W.Donaldson, 1922)*

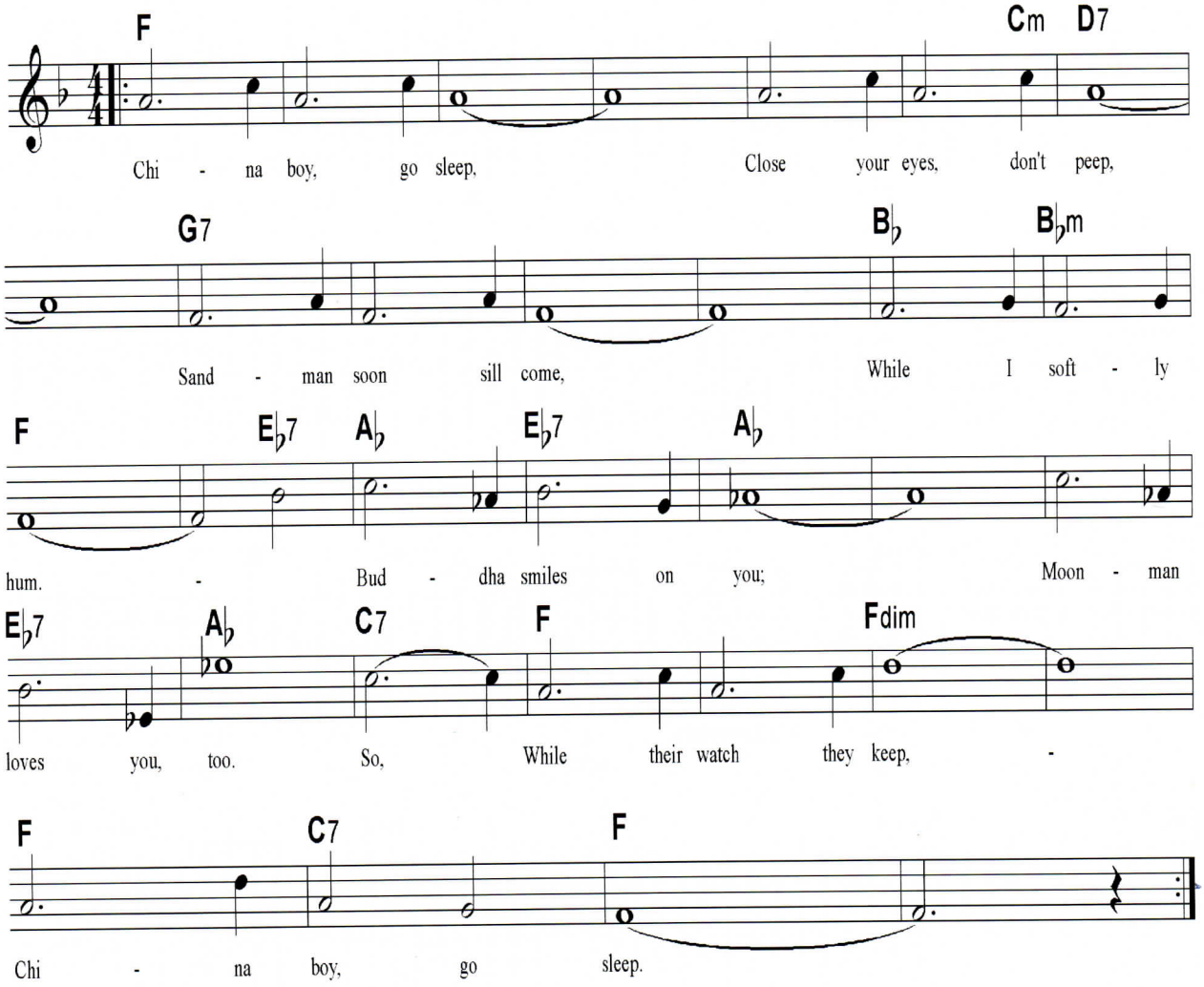


1. Each note with " * " is strummed down ↓ , then back picked up ↑ on the 2nd string. 2* =↓↑ twice; 1* =↓↑ once.
2. Conventional playing is CV.
3. Conventional playing is D minor (Vm). This version inserts a descending chromatic run.
4. **C.L.** = Creative License


2* 2* Gdim 2* G7 3 1/2 1/2 4 Dm 2* 2*
(C.L.) * 6th (C.L.) * Dim. (C.L.) * I7 P.C. I7 VII7 Vm * (C.L.) *
girlie where the dew is pearly early in the morn- - - ing. But-ter-flies all flut-ter up and
F 2* G7 2* Cdim 3 1/2 1/2 G7 4 C 1/2 1/2 1/2
(C.L.) * (C.L.) * Dim. P.C. ↑ Dim. I7 I ↓ V ↑ 6th ↓
kiss each lit-tle but-ter-cup at dawn- - - ing. If I had
1/2 1/2 1/2 1/2 1/2 1/2 1/2 1 2
V ↑ I ↓ V ↑ 6th ↓ V ↑ I ↓ 6th ↑ V ↓ III7
A- lad- din's lamp for on- ly a day,
F 2 1/2 1/2 1/2 1/2 D7 1/2 1/2 1 G7 2
V III ↓ III ↑ III ↓ P.C. ↑ VII7 ↓ SS-1st ↑ VII7 ↓ III7
I'd make a wish and here's what I'd say:
C 2* 1/2 1/2 1/2 1/2 2* 1/2 1/2 Am 1*
V * 6th ↓ P.C. ↑ 6th ↓ P.C. ↑ V * 6th ↓ P.C. ↑ IIIm (C.L.) *
Nothing could be fin- er than to be in Car-o- lin- a in the
D7 2 1/2 1/2 G7 1 C 3
I7 P.C. V7 I
morn- - - ing.
NOTE 1:
C 2* 1/2 1/2 1/2 1/2
V * V ↓ SS-2nd ↑ V ↓ SS-2nd ↑
Nothing could be Noth- ing could be

CHINA BOY

(D.Winnfree, P.Boutelje, 1922)



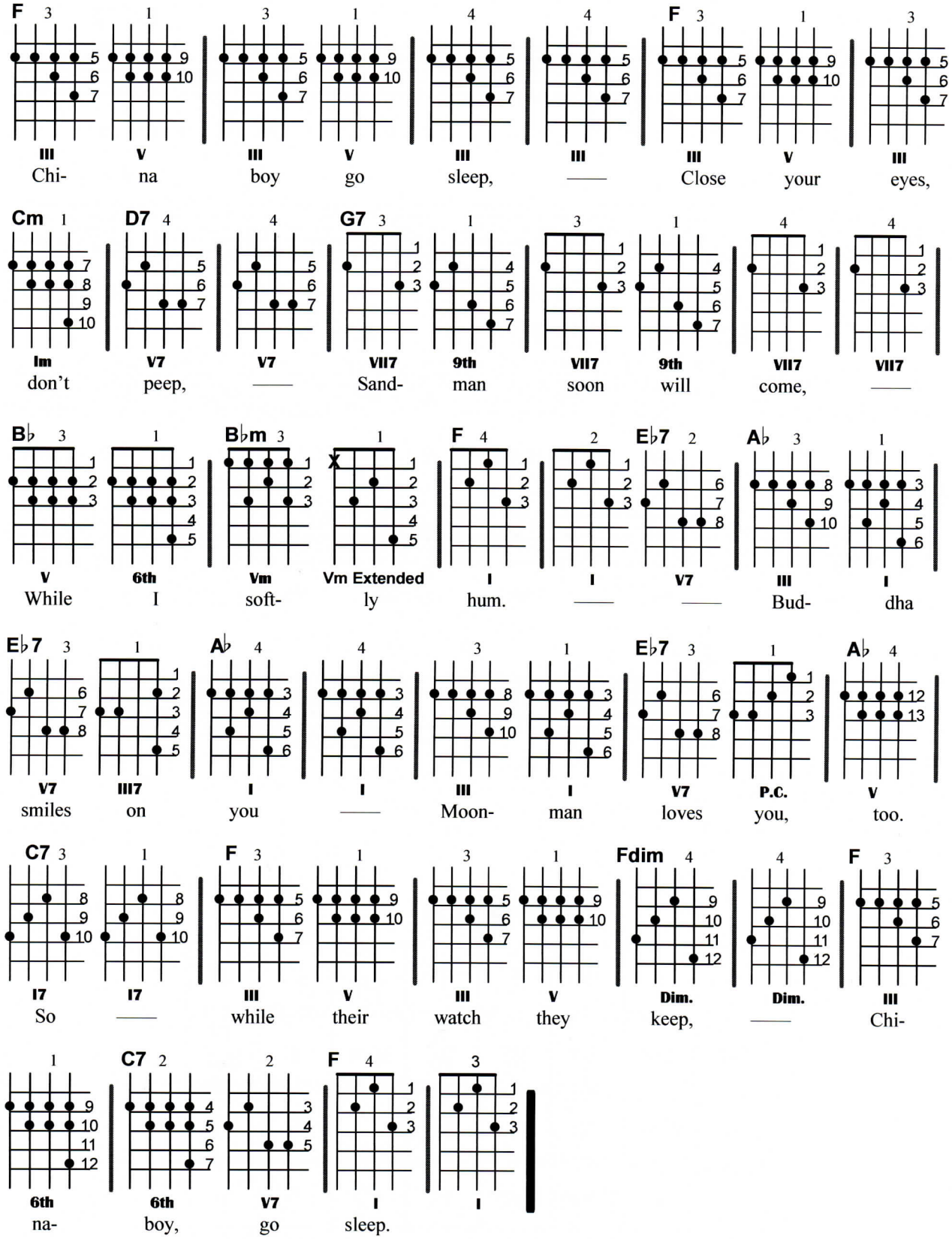
CHINA BOY

F	F	F	F	F	F/ Cm 3 / 1	D7	D7
G7	G7	G7	G7	B♭	B♭m	F	F/ E♭7
A♭	E♭7	A♭	A♭	A♭		A♭	C7
F	F	Fdim	Fdim	F	C7	F	F

Key of F

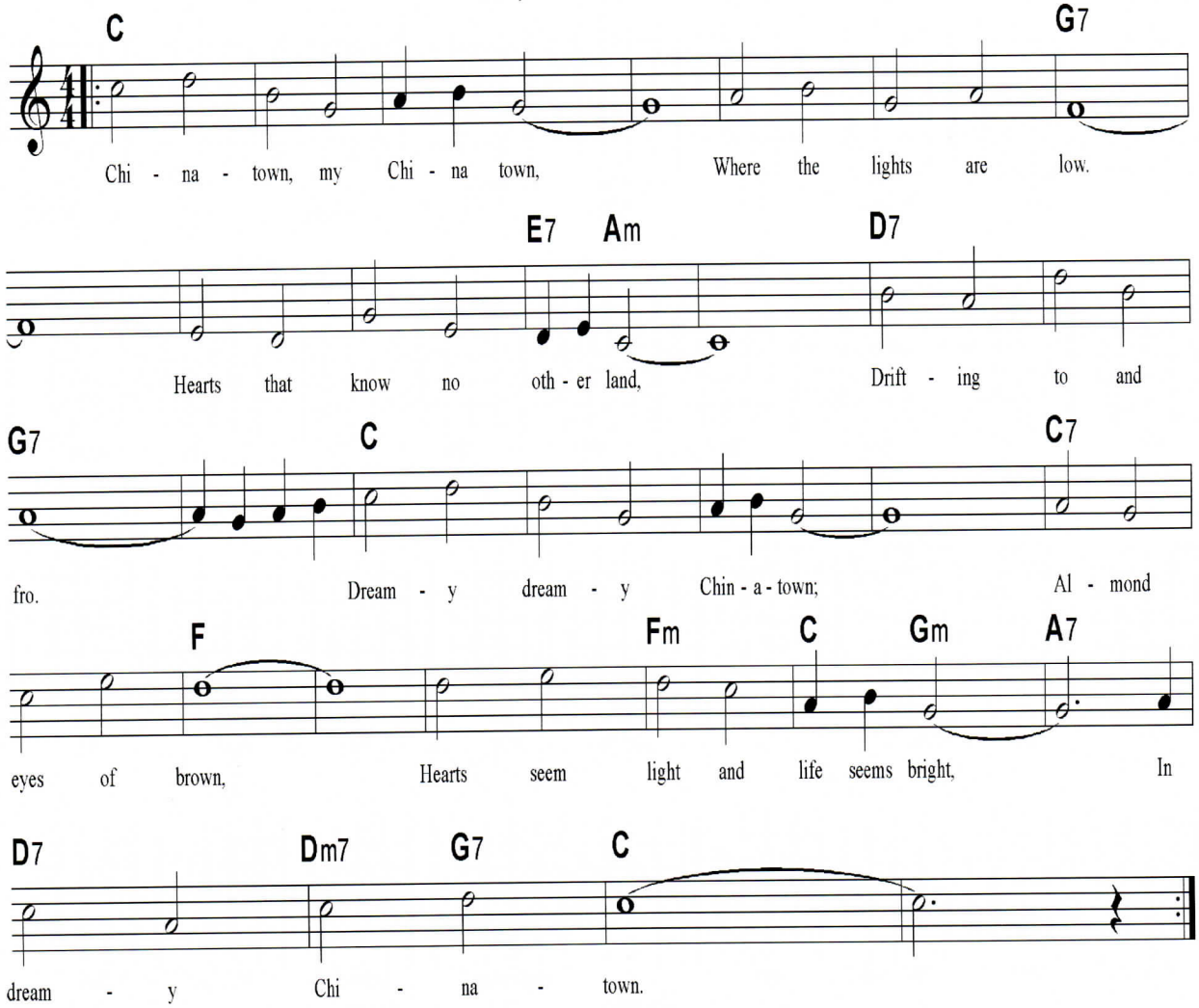
China Boy

(D.Winnfree, P.Boutelje, 1922)



CHINATOWN, MY CHINATOWN

(J.Schwartz, W.Jerome, 1910)

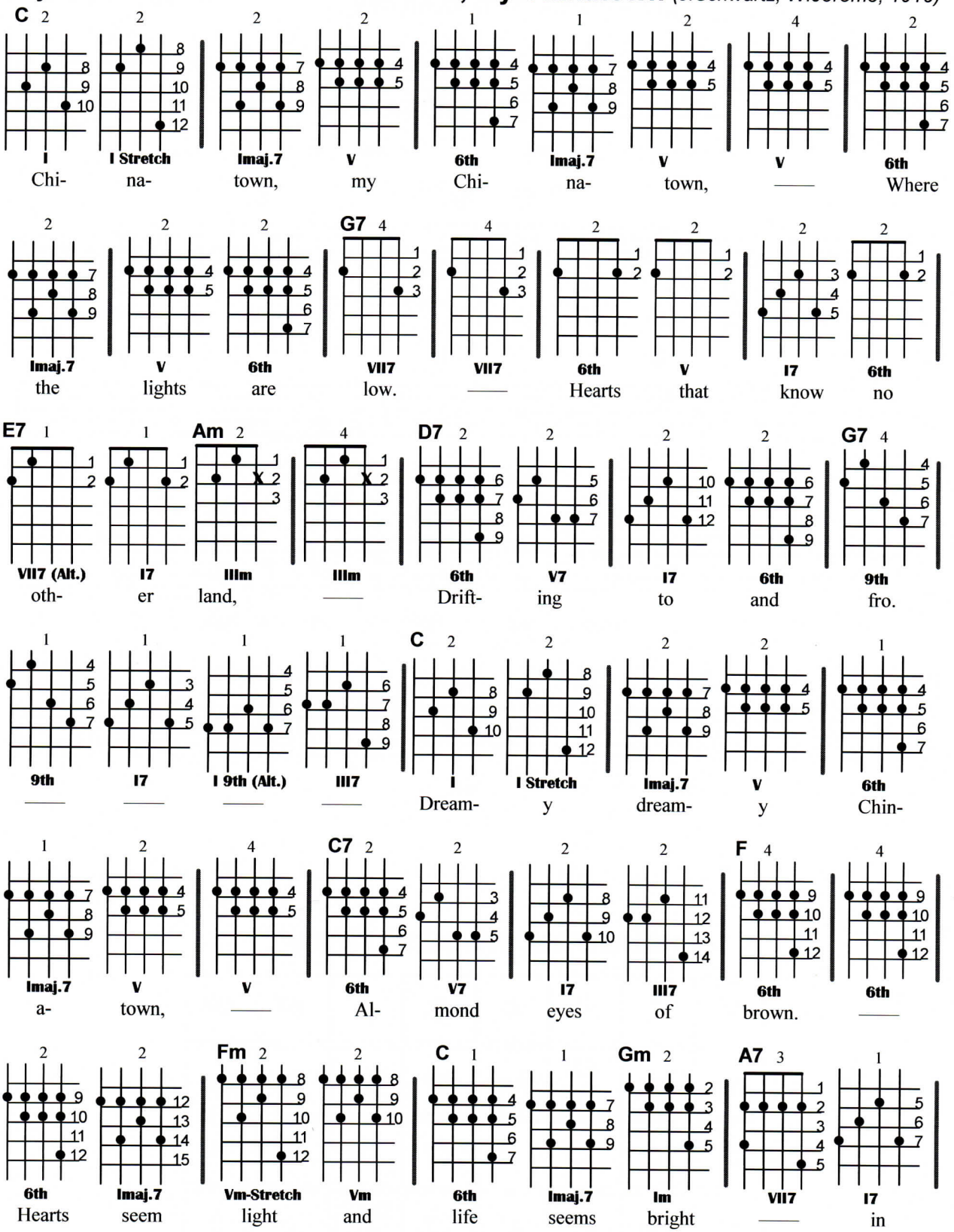


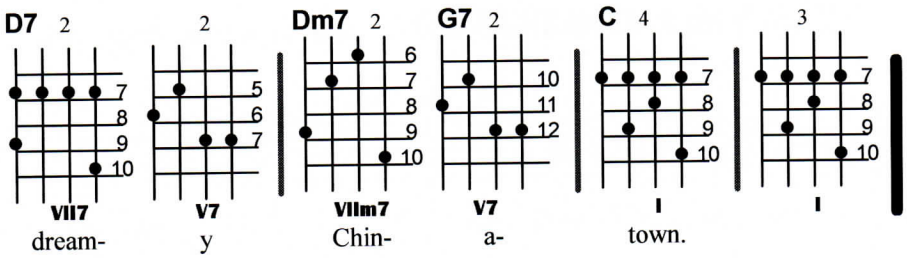
CHINATOWN, MY CHINATOWN

C	C	C	C	C	C	G7	G7
G7	G7	E7/ Am	Am	D7	D7	G7	G7
C	C	C	C	C7	C7	F	F
F	Fm	C/ Gm	A7	D7	Dm7/ G7	C	C

Key of C

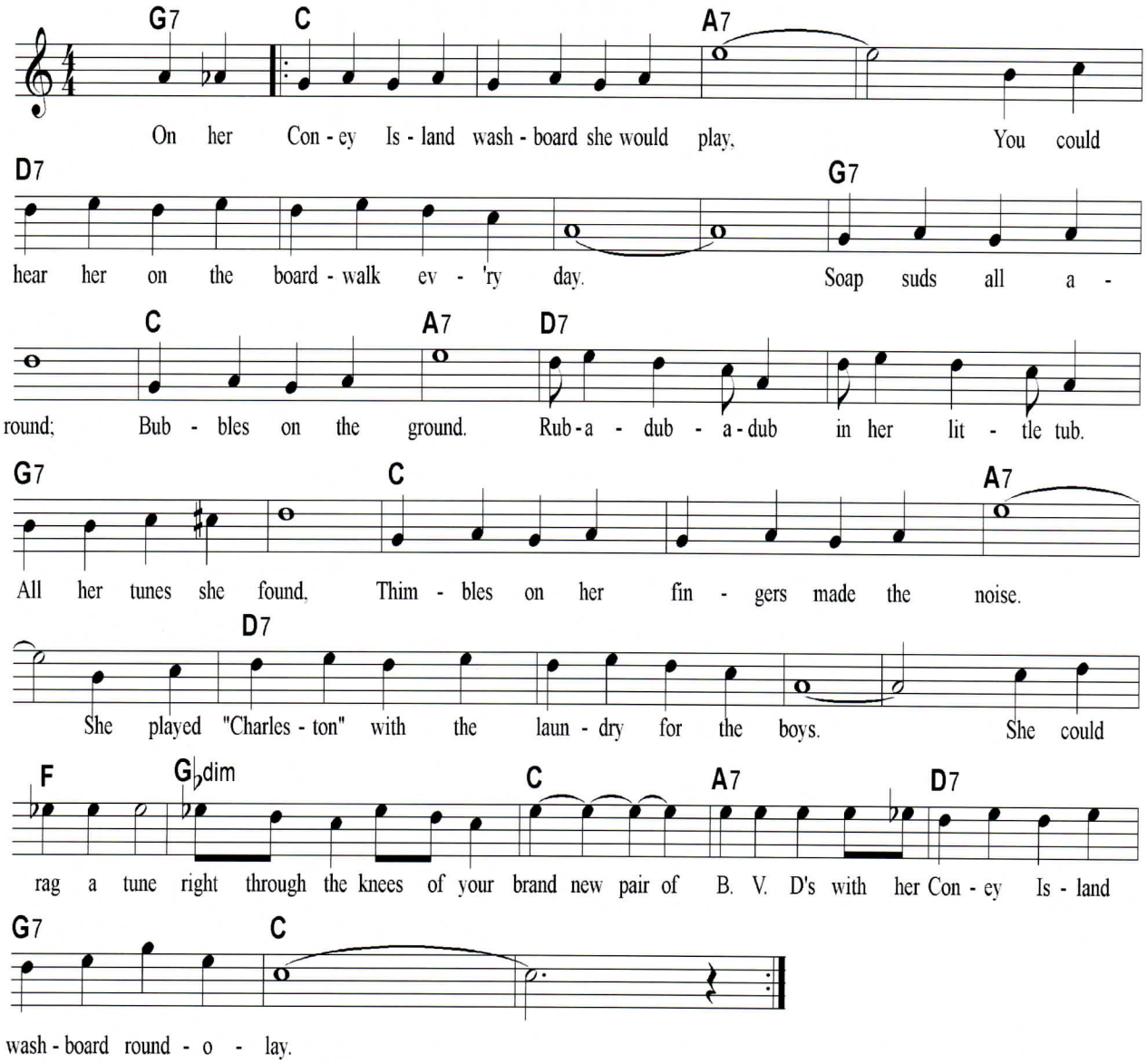
Chinatown, My Chinatown *(J.Schwartz, W.Jerome, 1910)*




D7 2
7
8
9
10
VII7
dream-
2
5
6
7
V7
y
Dm7 2
6
7
8
9
10
VIIm7
Chin-
G7 2
10
11
12
V7
a-
C 4
7
8
9
10
I
town.
3
7
8
9
10
I

CONEY ISLAND WASHBOARD

(Duran, Adams, Nestor, Schugart, 1926)



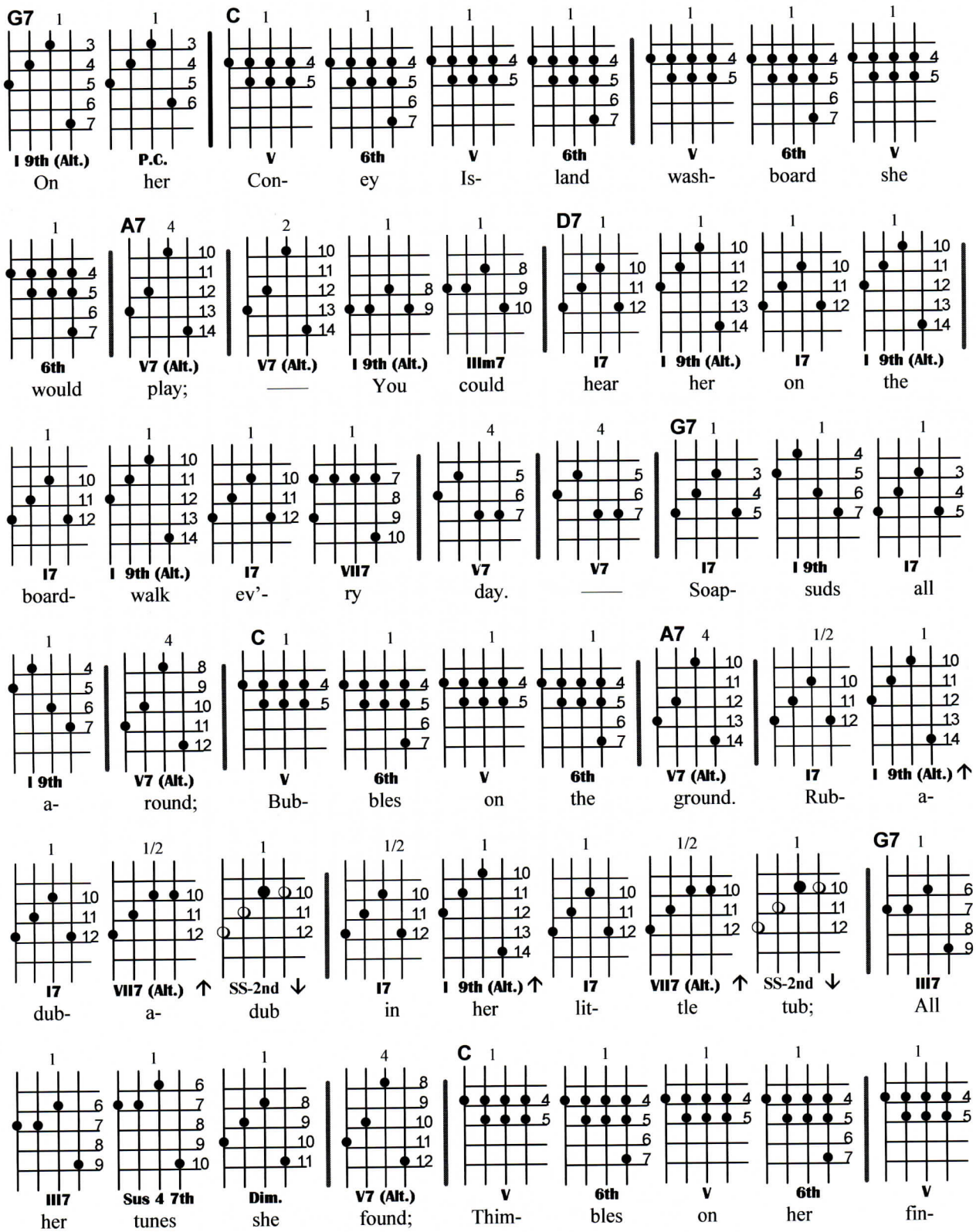
CONEY ISLAND WASHBOARD

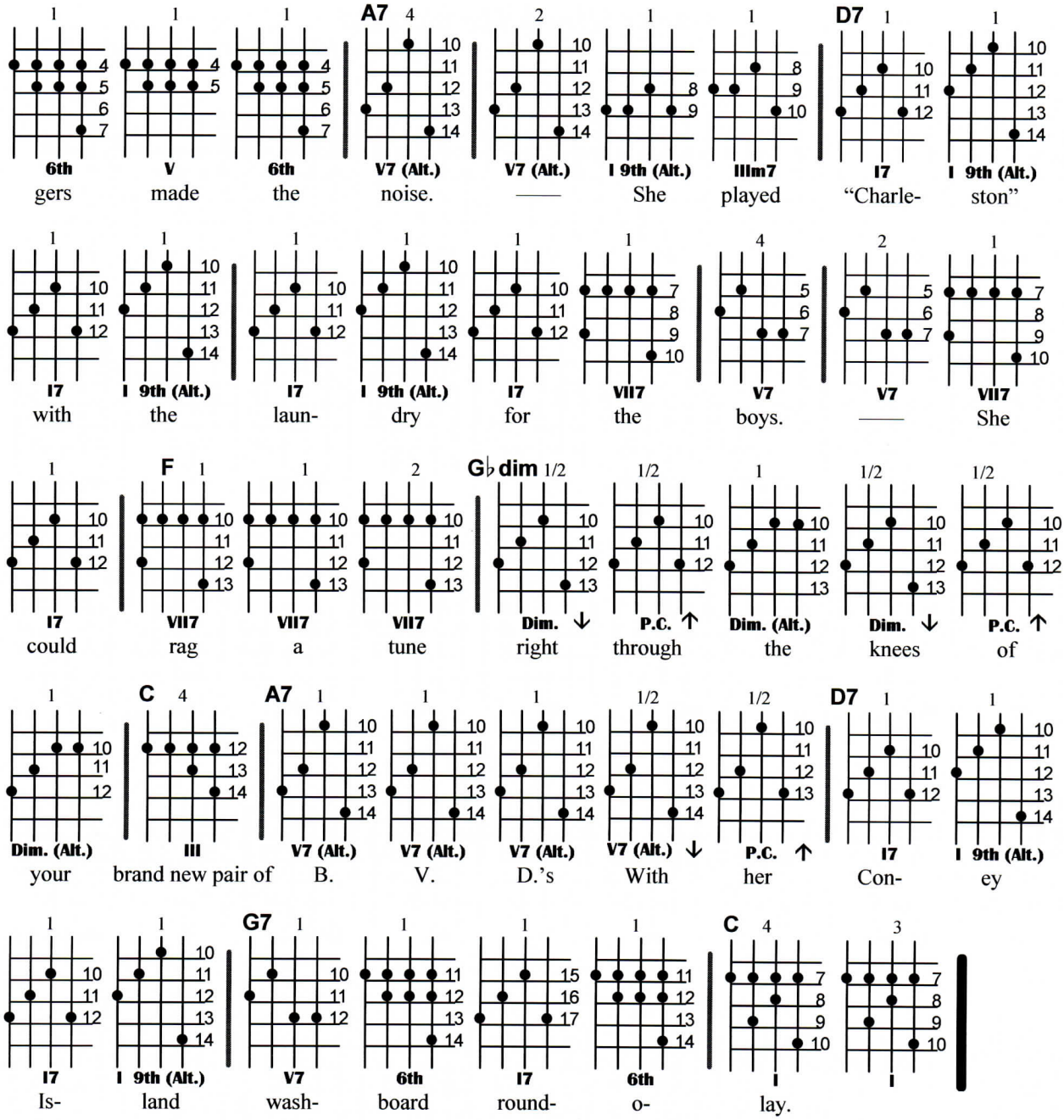
C	C	A7	A7	D7	D7	D7	D7
G7	G7	C	A7	D7	D7	G7	G7
C	C	A7	A7	D7	D7	D7	D7
F	G♭ dim	C	A7	D7	G7	C	C

Key of C

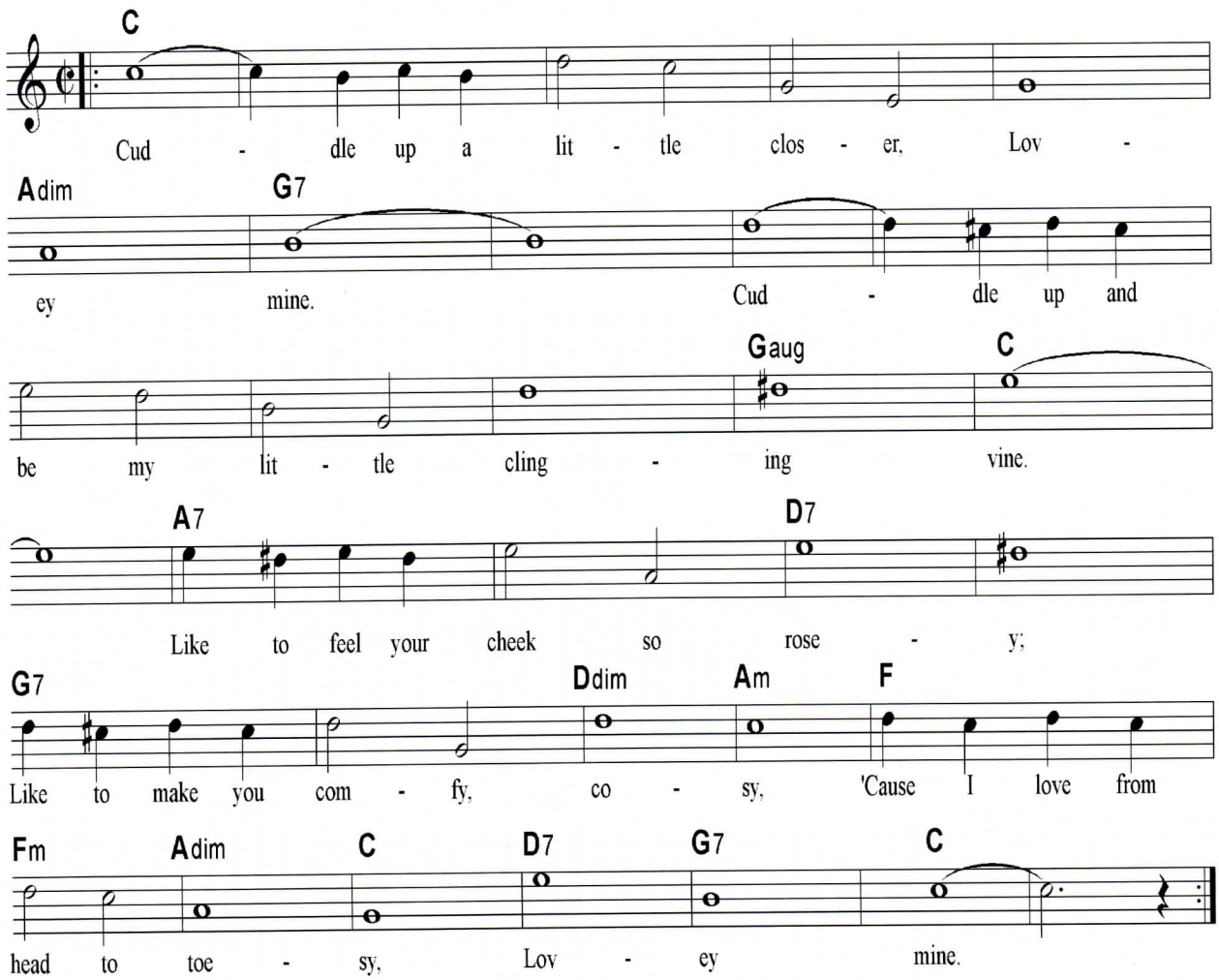
Coney Island Washboard

(Duran, Adams, Nestor, Schugart, 1926)




A7
D7
6th V 6th V7 (Alt.) V7 (Alt.) I 9th (Alt.) IIIm7 I7 I 9th (Alt.)
gers made the noise. —— She played "Charle- ston"
I7 I 9th (Alt.) I7 I 9th (Alt.) I7 VII7 V7 V7 VII7
with the laun- dry for the boys. —— She
F
G♭dim
I7 VII7 VII7 VII7 Dim. ↓ P.C. ↑ Dim. (Alt.) Dim. ↓ P.C. ↑
could rag a tune right through the knees of
C
A7
D7
Dim. (Alt.) III V7 (Alt.) V7 (Alt.) V7 (Alt.) V7 (Alt.) ↓ P.C. ↑ I7 I 9th (Alt.)
your brand new pair of B. V. D.'s With her Con- ey
G7
C
I7 I 9th (Alt.) V7 6th I7 6th I I
Is- land wash- board round- o- lay.

CUDDLE UP A LITTLE CLOSER *(O.Harbach, K.Joschna, 1908)*



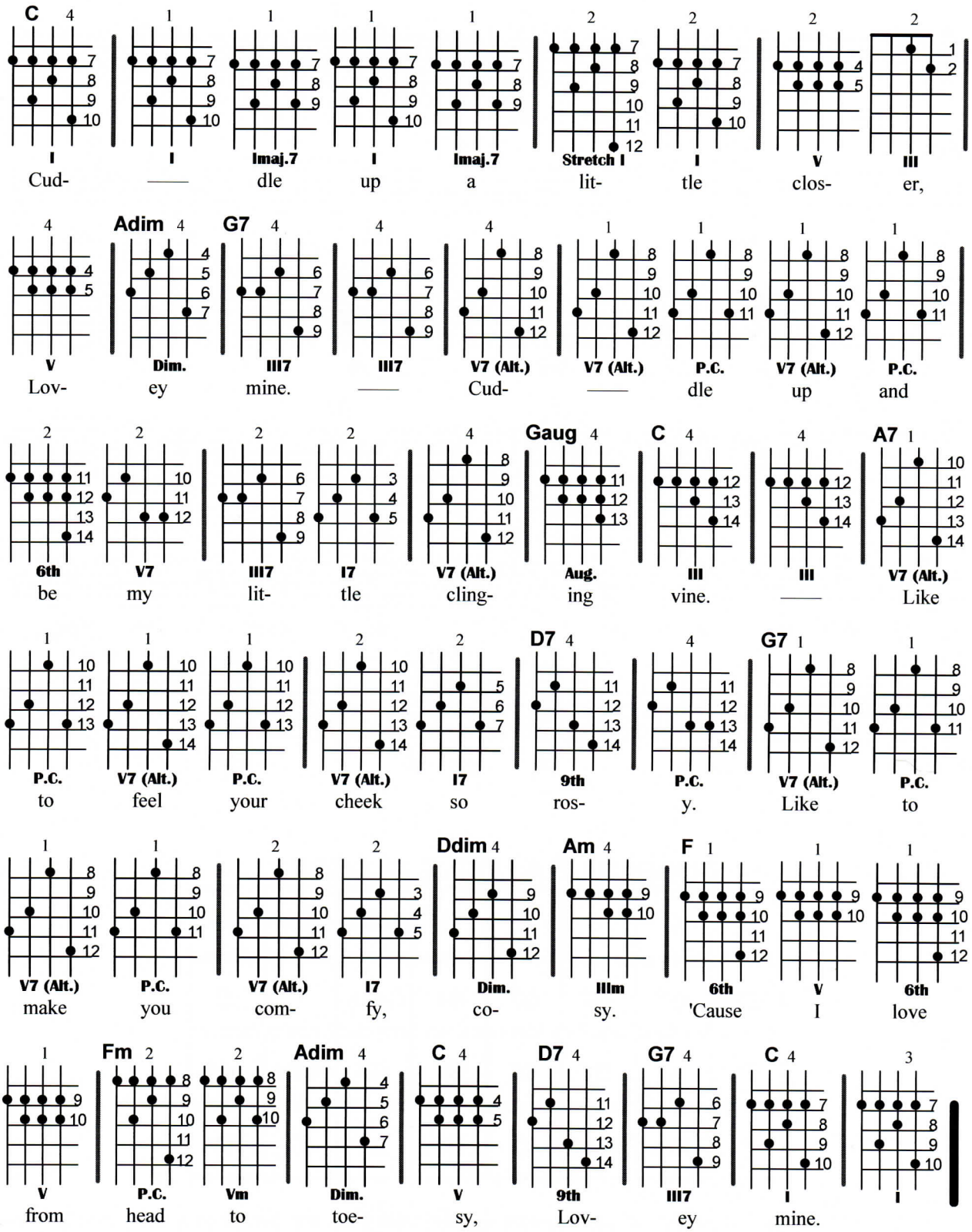
CUDDLE UP A LITTLE CLOSER

C	C	C	C	C	Adim	G7	G7
G7	G7	G7	G7	G7	Gaug	C	C
A7	A7	D7	D7	G7	G7	Ddim	Am
F	Fm	Adim	C	D7	G7	C	C

NOTE: *Cuddle Up A Little Closer* was originally written in **4/4** time, and played as a slow, crooner style song. Banjo players typically play it with more of a ragtime feel, which is how it is presented here.

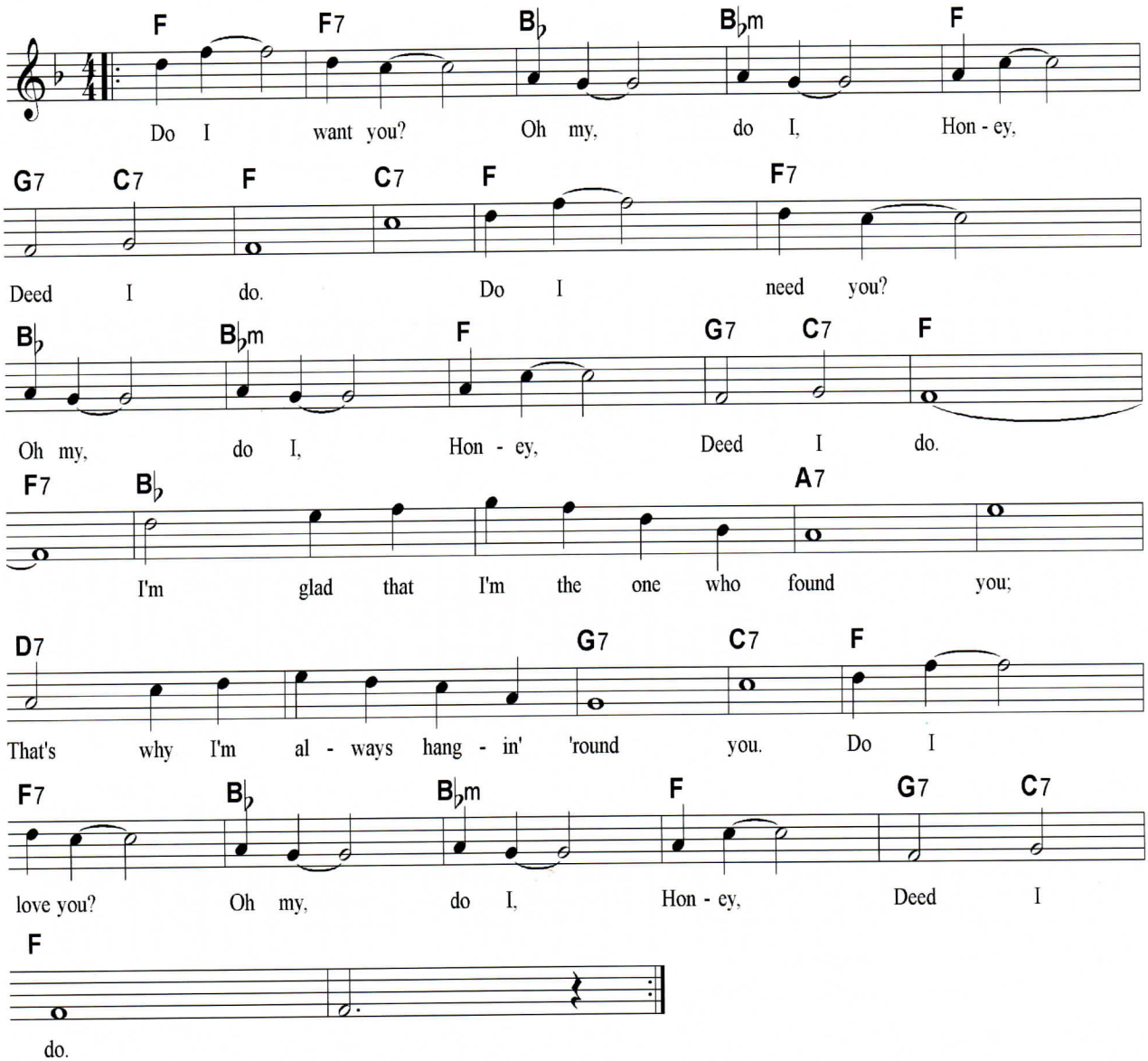
Key of C

Cuddle Up A Little Closer *(O.Harbach, K. Joschna, 1908)*



DEED I DO

(W.Hirsch, F.Rose, 1926)



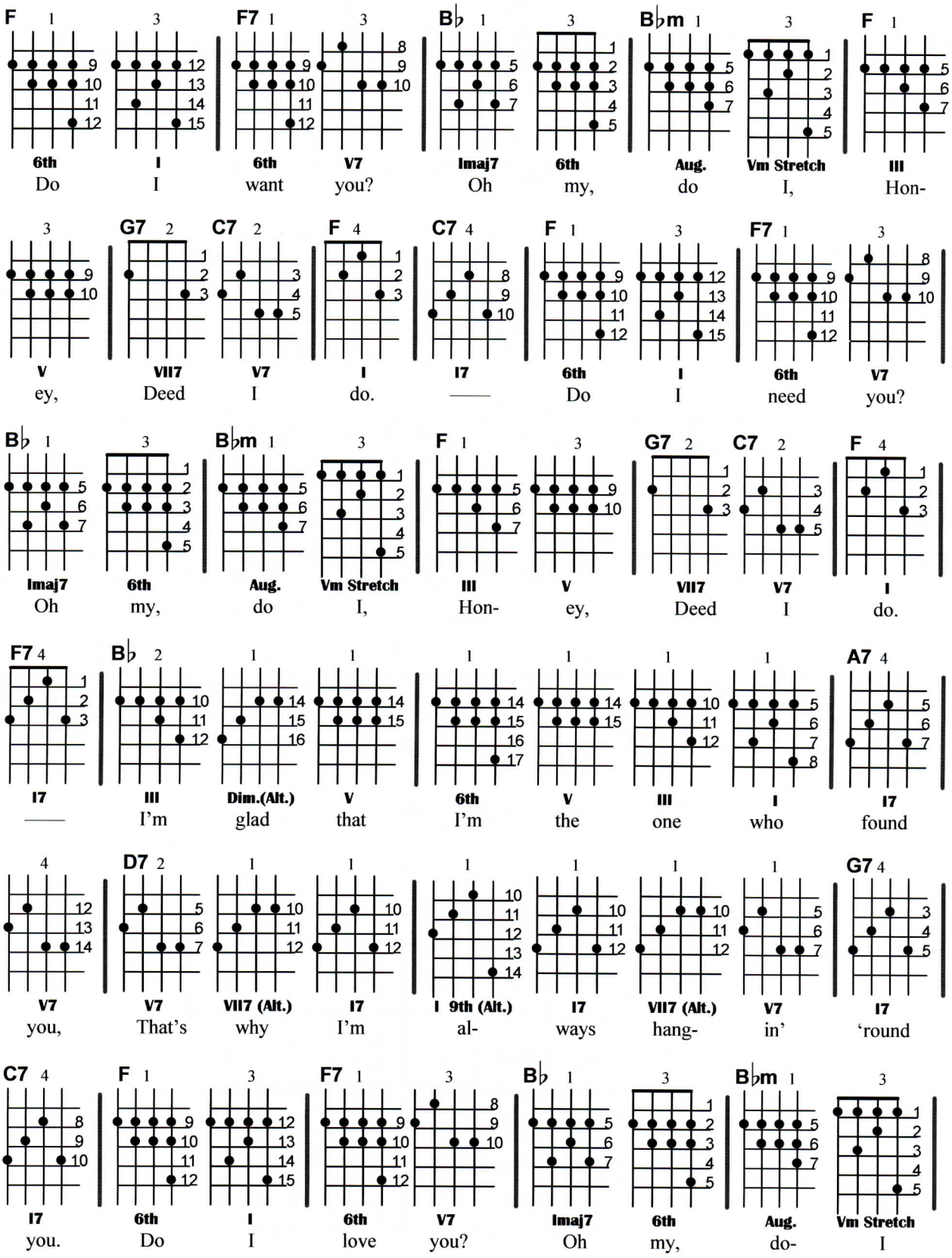
DEED I DO

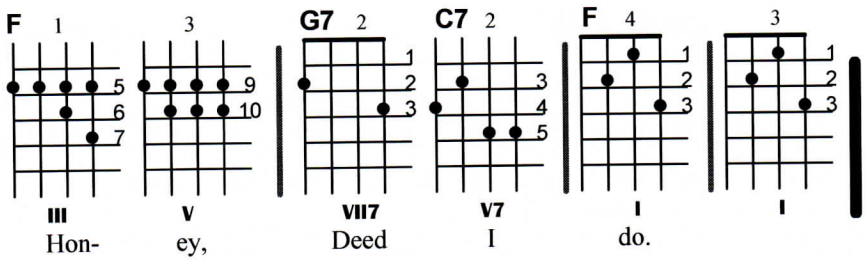
F	F7	B♭	B♭m	F	G7/ C7	F	C7
F	F7	B♭	B♭m	F	G7/ C7	F	F7
B♭	B♭	A7	A7	D7	D7	G7	C7
F	F7	B♭	B♭m	F	G7/ C7	F	F

Key of F

Deed I Do

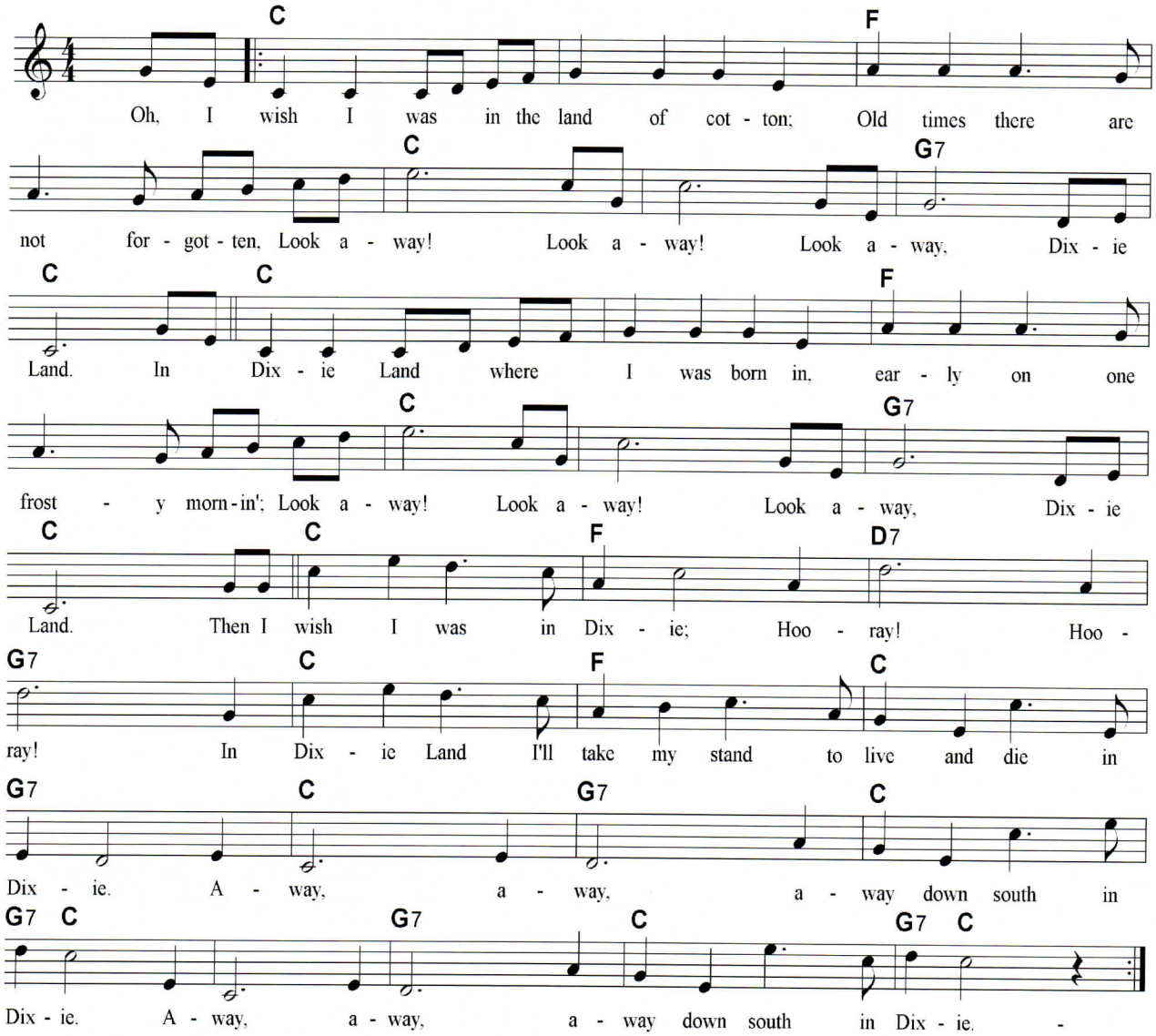
(W.Hirsch, F.Rose, 1926)




F 1 3 G7 2 C7 2 F 4 3
III V VII7 V7 I I
Hon- ey, Deed I do.

DIXIELAND

(Daniel Emmett, 1859)



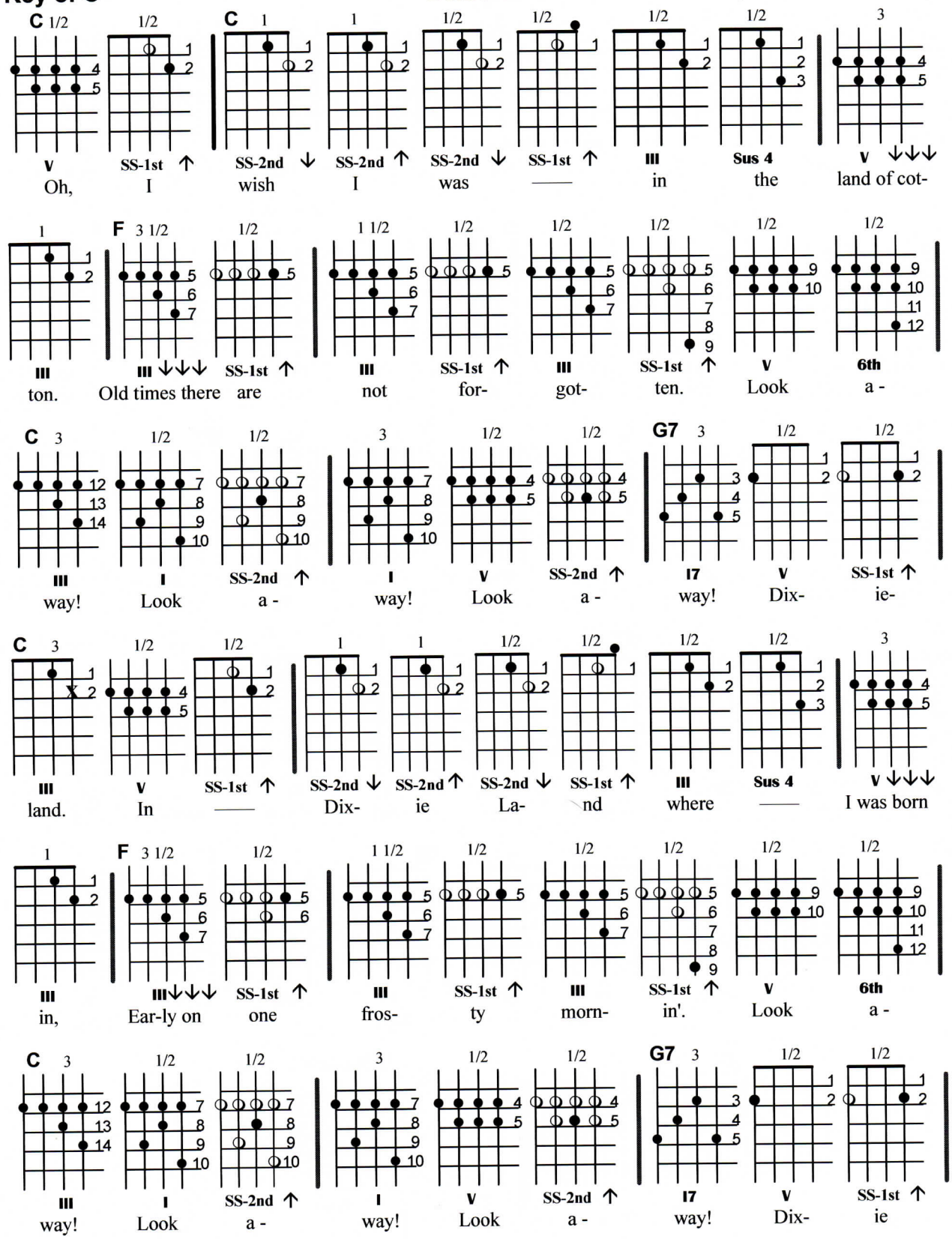
DIXIELAND

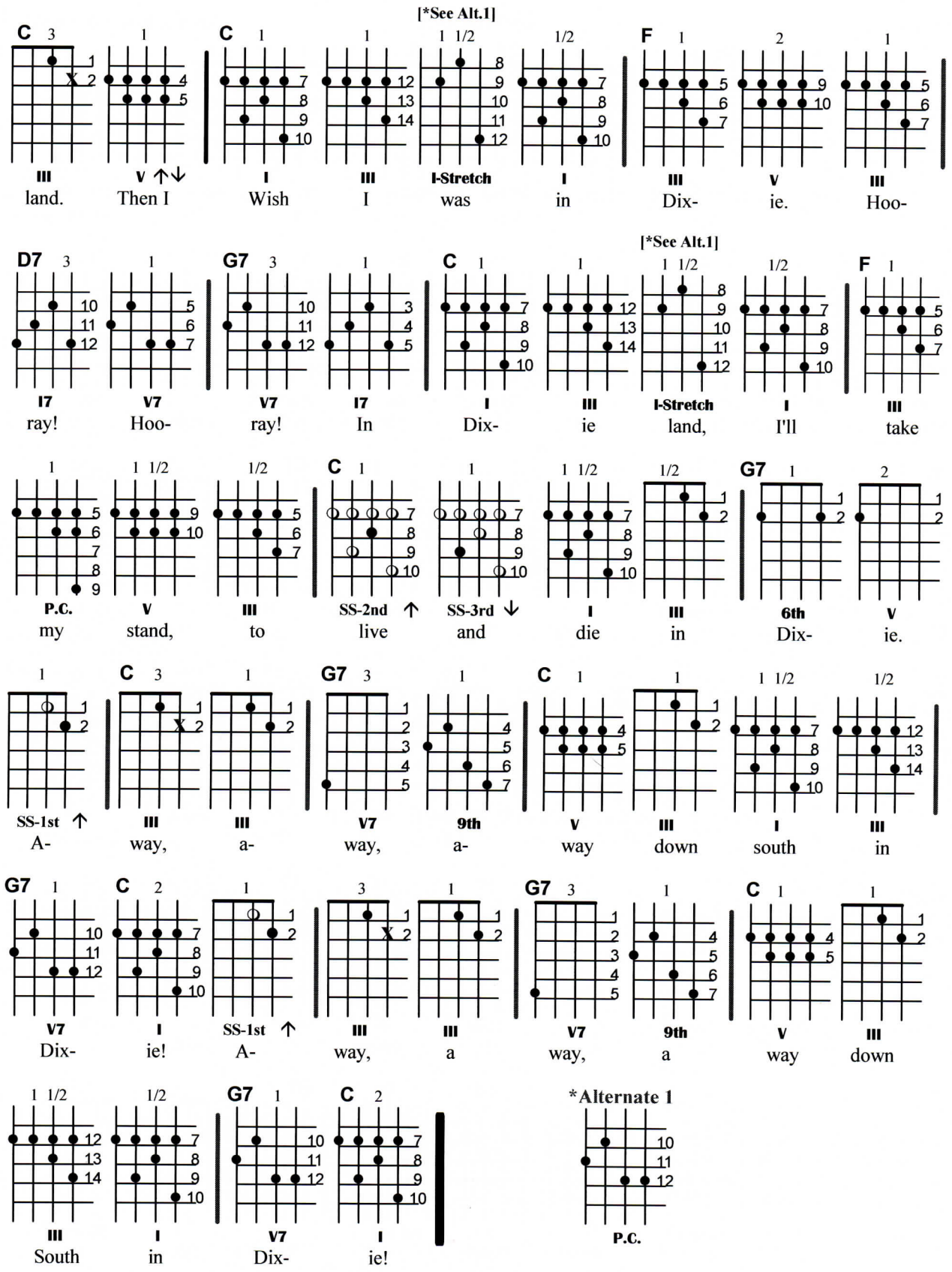
C	C	F	F	C	C	G7	C
C	C	F	F	C	C	G7	C
C	F	D7	G7	C	F	C	G7
C	G7	C	G7/C 1 / 3	C	G7	C	G7/C 1 / 2

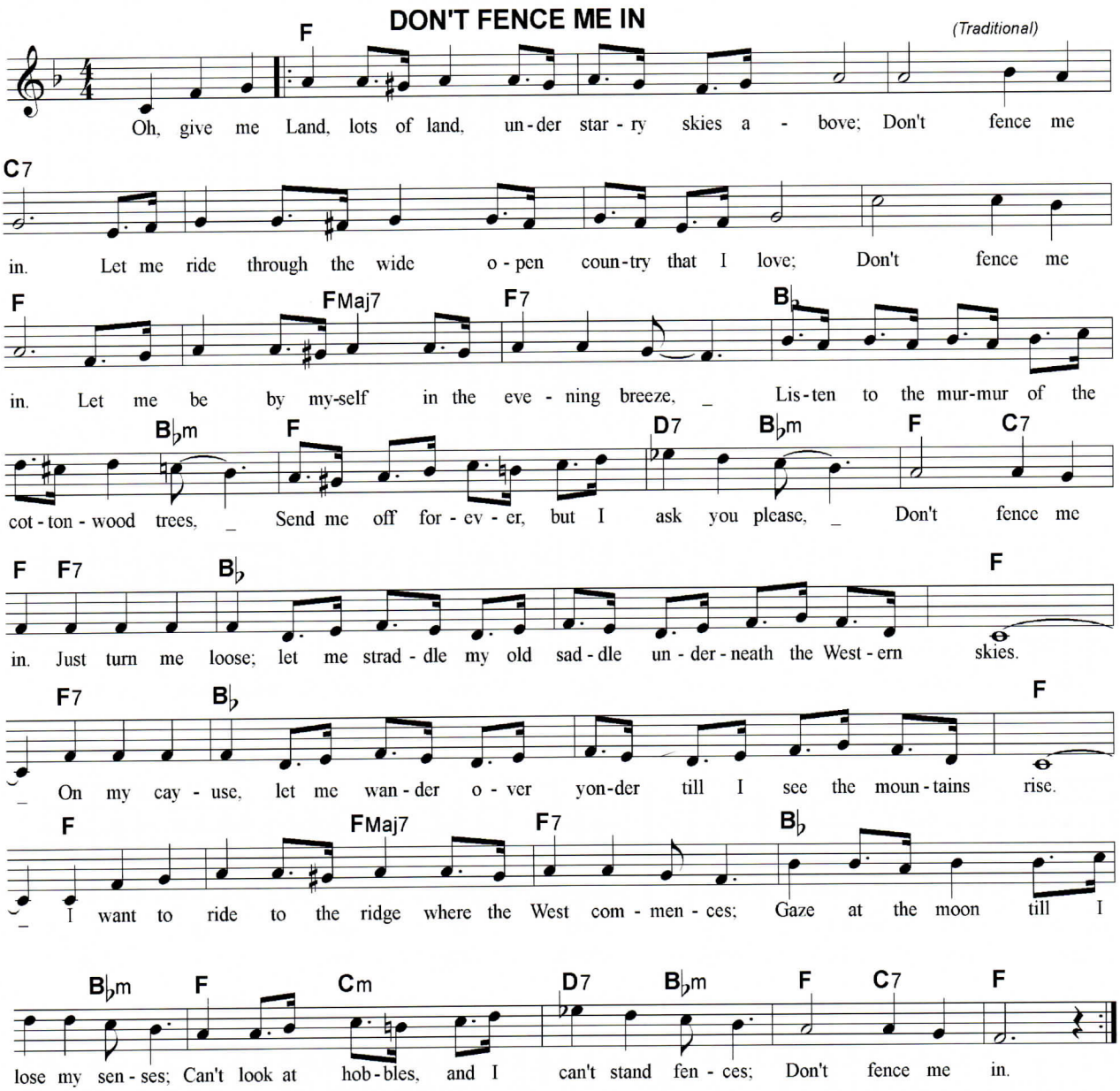
Key of C

Dixieland

(Daniel Emmett, 1859)




[*See Alt.1]
C 3 1 C 1 1 1 1/2 1/2 F 1 2 1
III V ↑↓ I III I-Stretch I III V III
land. Then I Wish I was in Dix- ie. Hoo-
[*See Alt.1]
D7 3 1 G7 3 1 C 1 1 1 1/2 1/2 F 1
I7 V7 V7 I7 I III I-Stretch I III
ray! Hoo- ray! In Dix- ie land, I'll take
1 1 1/2 1/2 C 1 1 1 1/2 1/2 G7 1 2
P.C. V III SS-2nd ↑ SS-3rd ↓ I III 6th V
my stand, to live and die in Dix- ie.
1 C 3 1 G7 3 1 C 1 1 1 1/2 1/2
SS-1st ↑ III III V7 9th V III I III
A- way, a- way, a- way down south in
G7 1 C 2 1 3 1 G7 3 1 C 1 1
V7 I SS-1st ↑ III III V7 9th V III
Dix- ie! A- way, a way, a way down
1 1/2 1/2 G7 1 C 2
III I V7 I
South in Dix- ie!
*Alternate 1
P.C.



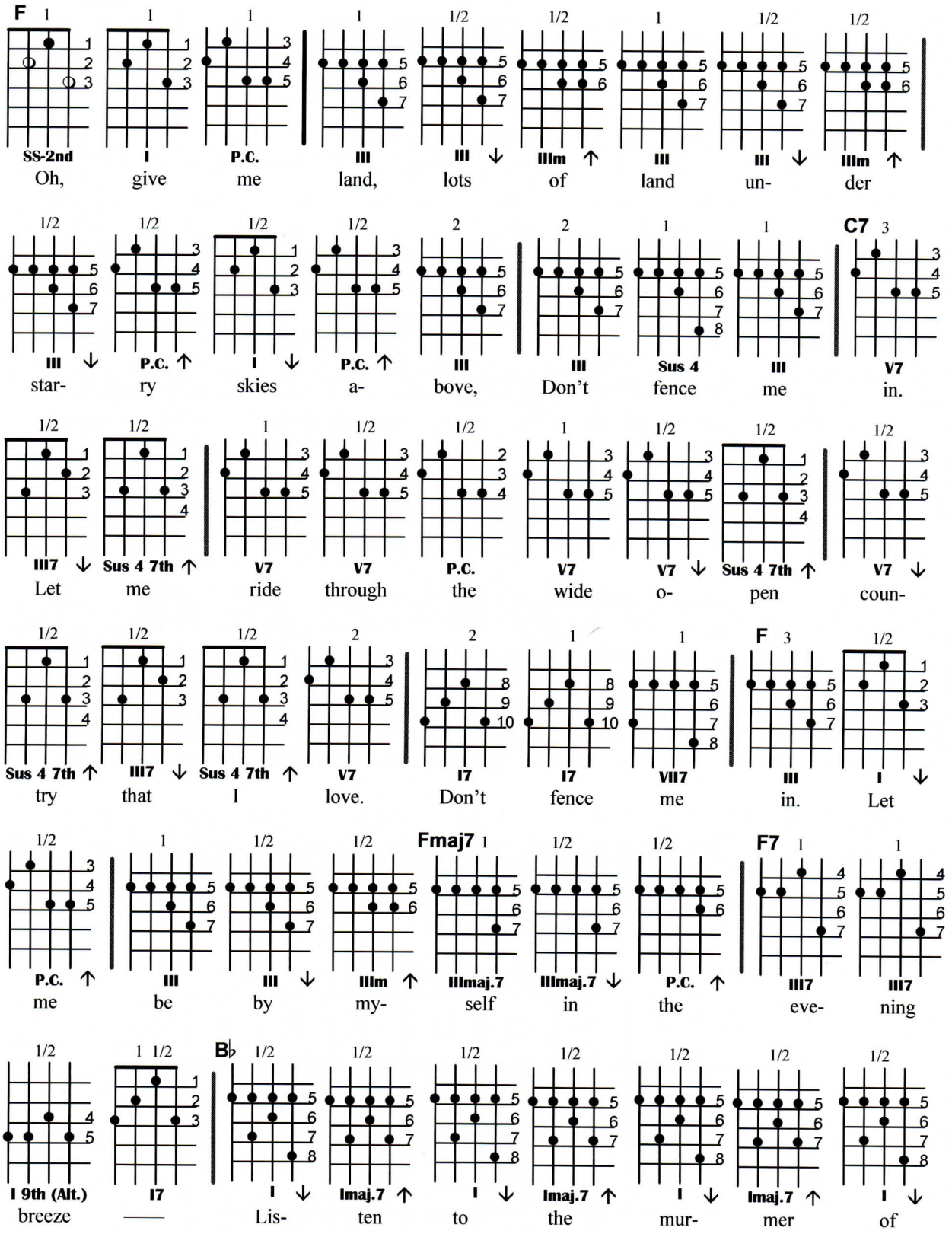
DON'T FENCE ME IN

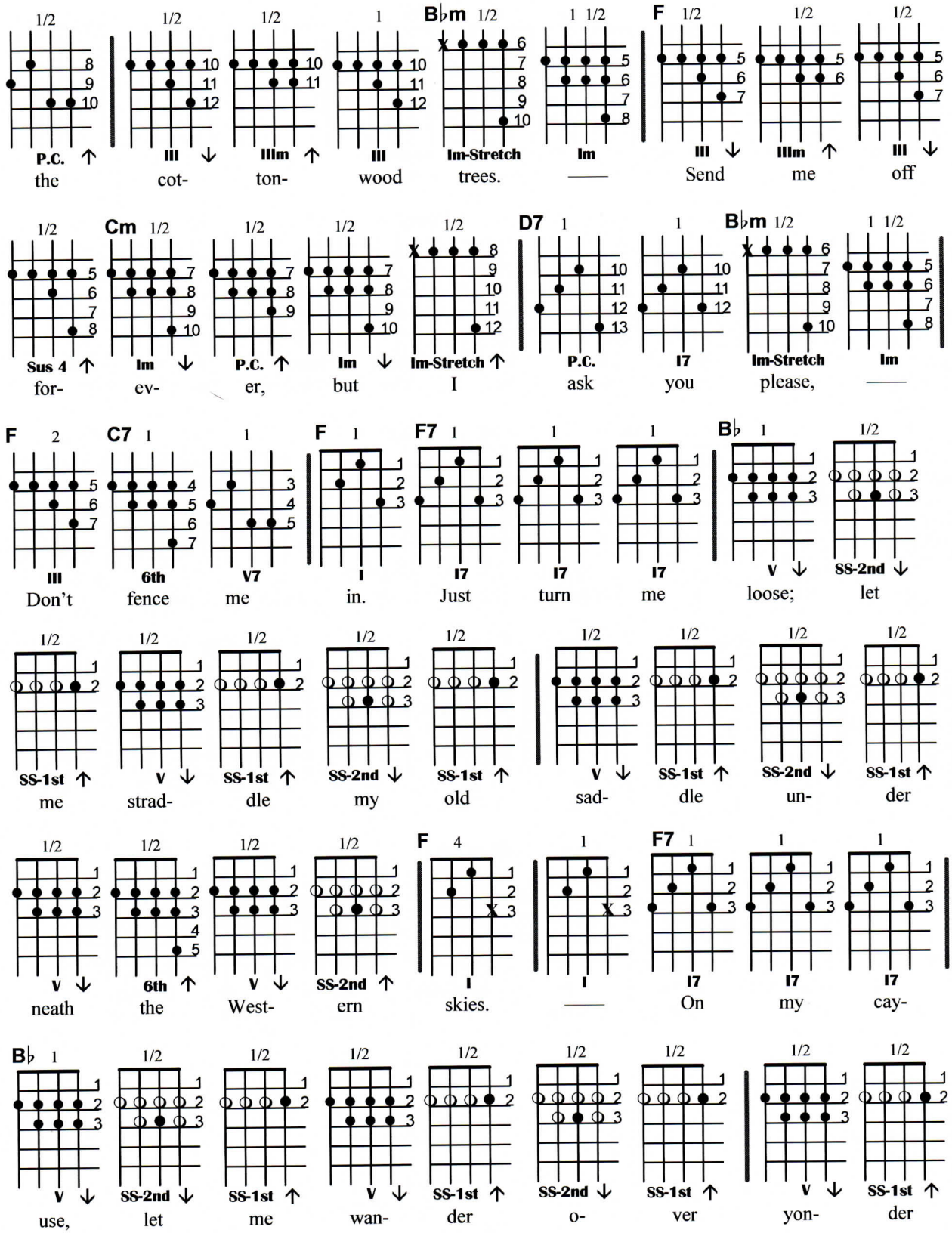
F	F	F	C7	C7	C7	C7	F
F/ Fmaj7	F7	B♭	B♭/ B♭m	F/ Cm	D7/ B♭m	F/ C7	F/ F7 1 / 3
B♭	B♭	F	F/ F7 1 / 3	B♭	B♭	F	F
F/ Fmaj7	F7	B♭	B♭/ B♭m	F/ Cm	D7/ B♭m	F/ C7	F

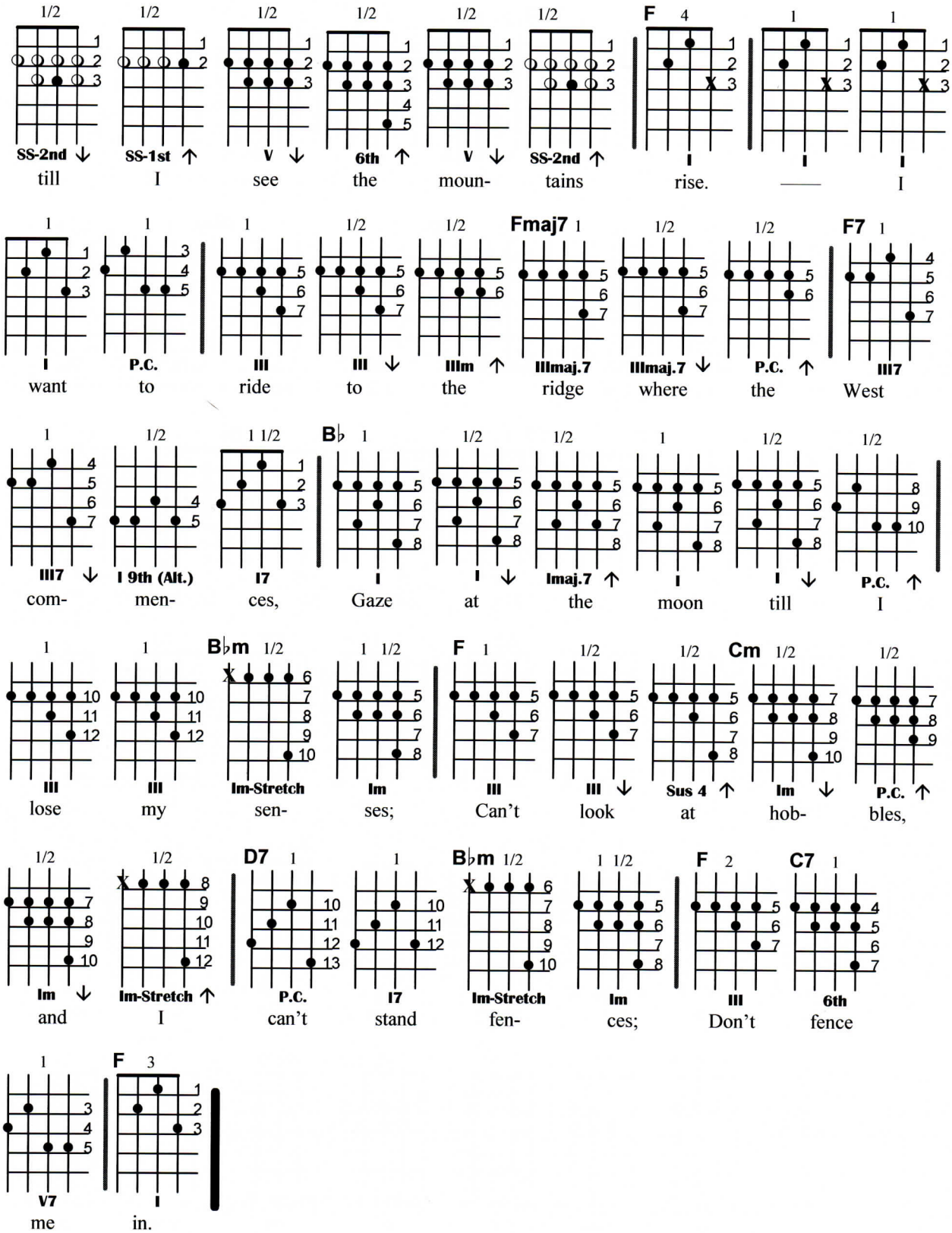
Key of F

Don't Fence Me In

(Traditional)

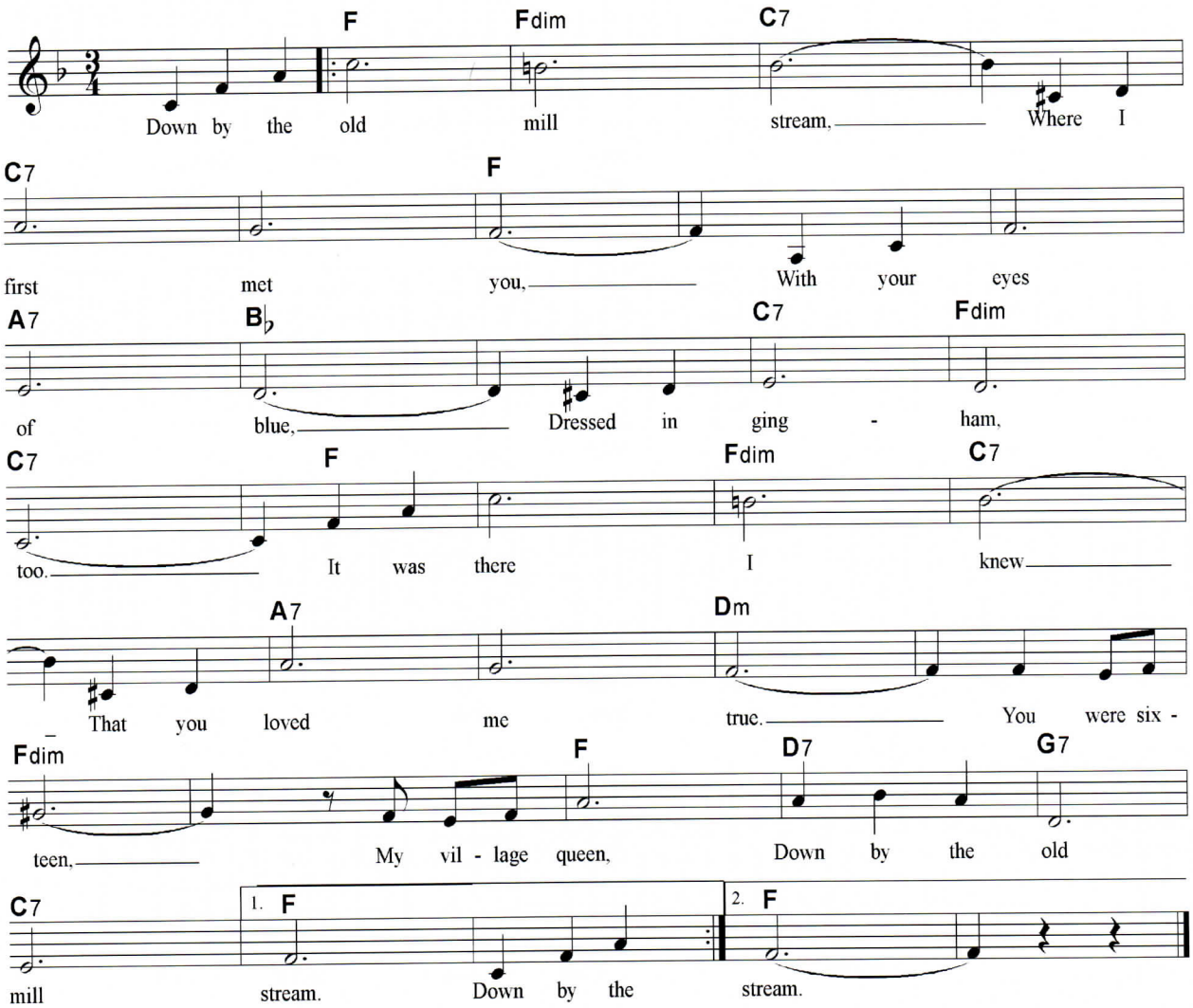



1/2 1/2 1/2 1 B♭m 1/2 1 1/2 F 1/2 1/2 1/2
P.C. III IIIm III Im-Stretch Im III IIIm III
the cot- ton- wood trees. —— Send me off
1/2 Cm 1/2 1/2 1/2 1/2 D7 1 1 B♭m 1/2 1 1/2
Sus 4 Im P.C. Im Im-Stretch P.C. I7 Im-Stretch Im
for- ev- er, but I ask you please, ——
F 2 C7 1 1 F 1 F7 1 1 1 B♭ 1 1/2
III 6th V7 I I7 I7 I7 V SS-2nd
Don't fence me in. Just turn me loose; let
1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2
SS-1st V SS-1st SS-2nd SS-1st V SS-1st SS-2nd SS-1st
me strad- dle my old sad- dle un- der
1/2 1/2 1/2 1/2 F 4 1 F7 1 1 1
V 6th V SS-2nd I I I7 I7 I7
neath the West- ern skies. —— On my cay-
B♭ 1 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2
V SS-2nd SS-1st V SS-1st SS-2nd SS-1st V SS-1st
use, let me wan- der o- ver yon- der


1/2 1/2 1/2 1/2 1/2 1/2 F 4 1 1
SS-2nd SS-1st V 6th V SS-2nd I I I
till I see the moun- tains rise. —— I
1 1 1 1/2 1/2 Fmaj7 1 1/2 1/2 F7 1
I P.C. III III IIIm IIImaj.7 IIImaj.7 P.C. III7
want to ride to the ridge where the West
1 1/2 1 1/2 B♭ 1 1/2 1/2 1 1/2 1/2
III7 I 9th (Alt.) I7 I I Imaj.7 I I P.C.
com- men- ces, Gaze at the moon till I
1 1 B♭m 1/2 1 1/2 F 1 1/2 1/2 Cm 1/2 1/2
III III Im-Stretch Im III III Sus 4 Im P.C.
lose my sen- ses; Can't look at hob- bles,
1/2 1/2 D7 1 1 B♭m 1/2 1 1/2 F 2 C7 1
Im Im-Stretch P.C. I7 Im-Stretch Im III 6th
and I can't stand fen- ces; Don't fence
1 F 3
V7 I
me in.

DOWN BY THE OLD MILL STREAM

(Tell Taylor, 1910)



DOWN BY THE OLD MILL STREAM

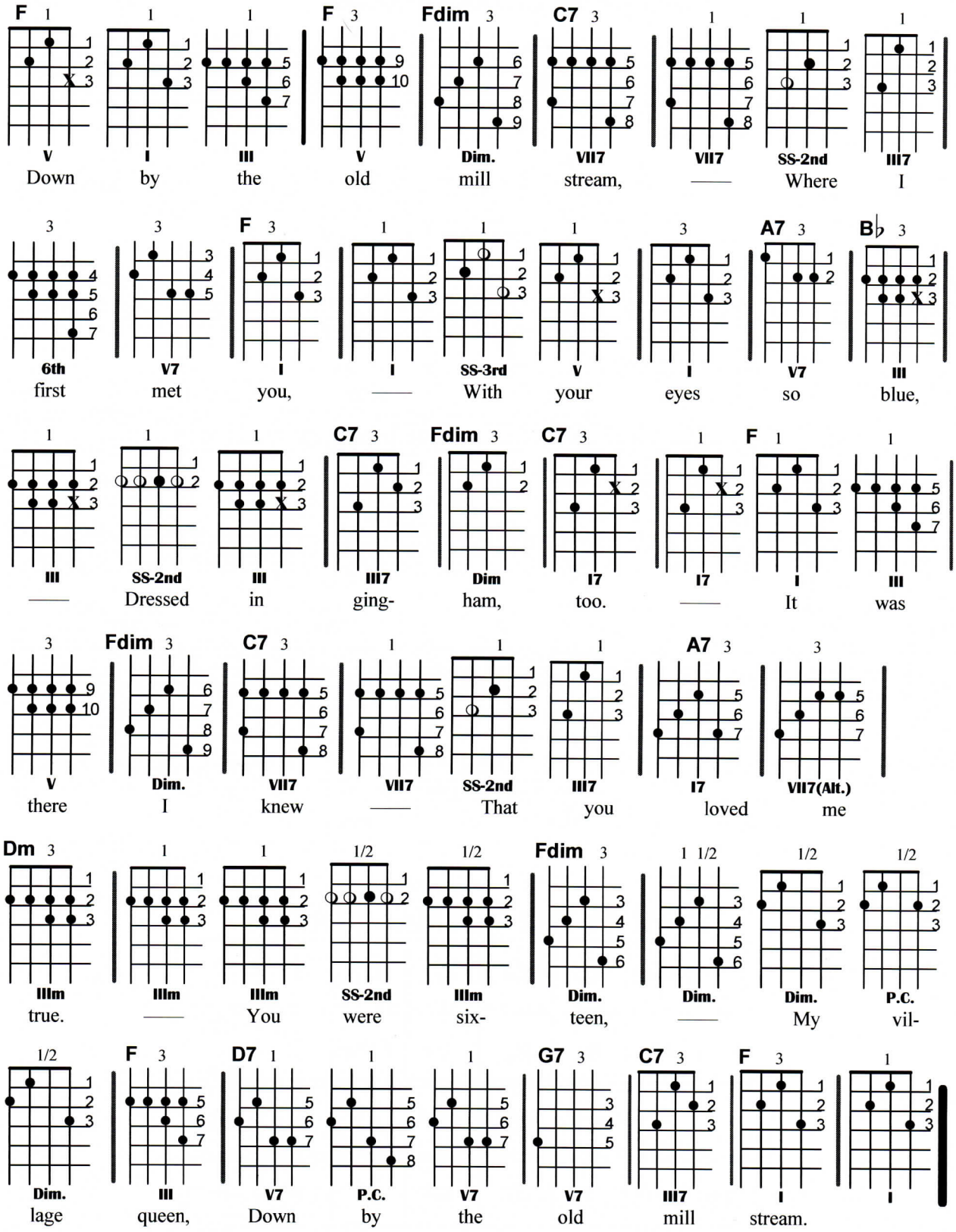
F	Fdim	C7	C7	C7	C7	F	F
F	A7	B♭	B♭	C7	Fdim	C7	C7/ F 1 / 2
F	B♭ Dim	C7	C7	A7	A7	Dm	Dm
Fdim	Fdim	F	D7	G7	C7	F	F

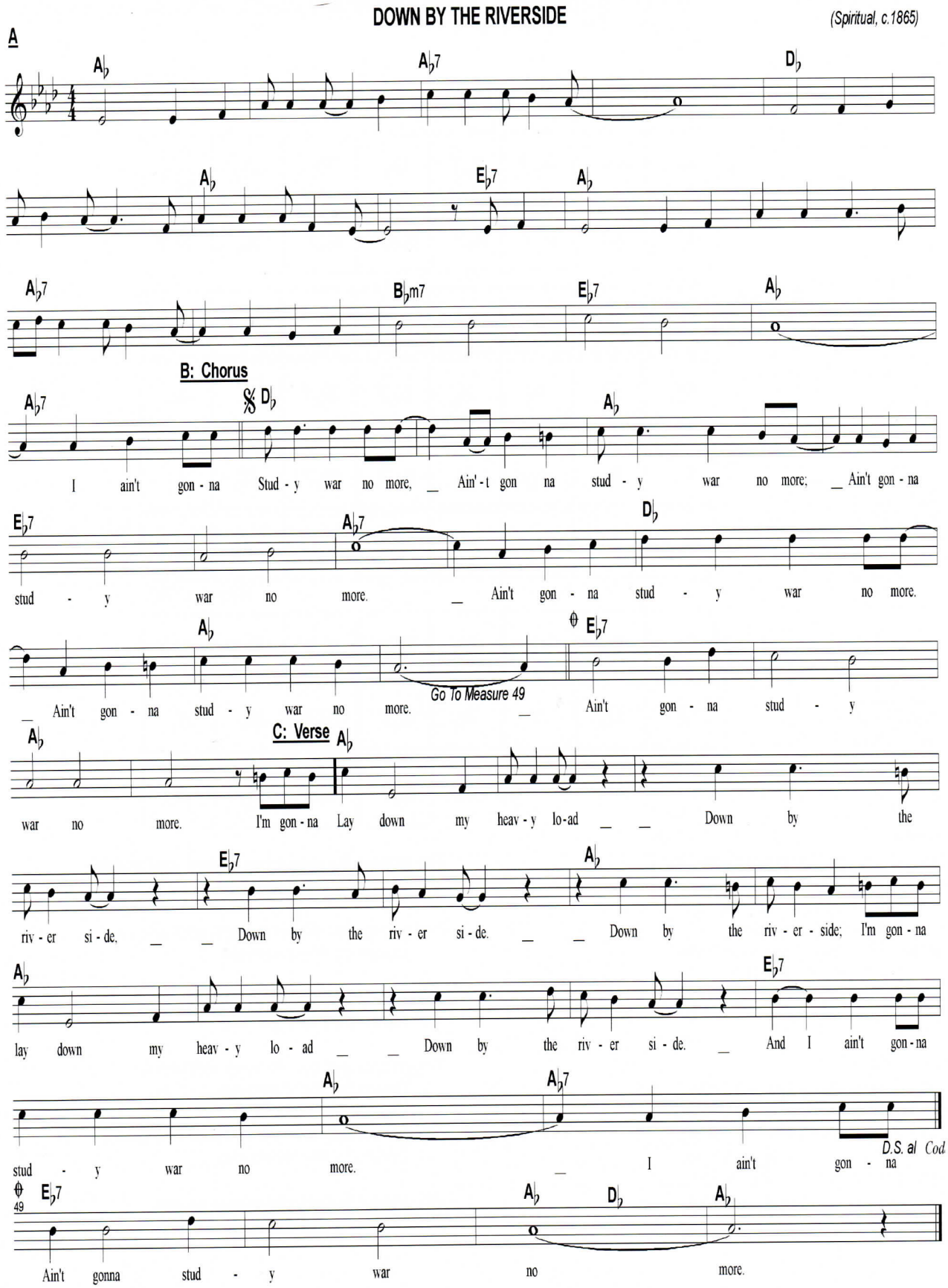
Note: $\frac{3}{4}$ **Time =** 3

Key of F

Down By The Old Mill Stream

(Tell Taylor, 1910)




DOWN BY THE RIVERSIDE
(Spiritual, c.1865)
A
B: Chorus
I ain't gon - na Stud - y war no more, _ Ain' - t gon na stud - y war no more; _ Ain't gon - na
stud - y war no more. _ Ain't gon - na stud - y war no more.
_ Ain't gon - na stud - y war no more. _ Ain't gon - na stud - y
Go To Measure 49
C: Verse
war no more. I'm gon - na Lay down my heav - y lo - ad _ _ Down by the
riv - er si - de. _ _ Down by the riv - er si - de. _ _ Down by the riv - er - side; I'm gon - na
lay down my heav - y lo - ad _ _ Down by the riv - er si - de. _ And I ain't gon - na
stud - y war no more. _ I ain't gon - na
D.S. al Coda
49
Ain't gonna stud - y war no more.

NOTE: Many times the "A" section is not played. If not, this tune usually starts at the "C" section, then moves to the "B" section. Solos are usually played on "B."

DOWN BY THE RIVERSIDE

A	A♭	A♭	A♭7	A♭7	D♭	D♭	A♭	A♭/ E♭7
	A♭	A♭	A♭7	A♭7	B♭m7	E♭7	A♭	A♭7
Chorus: B	D♭	D♭	A♭	A♭	E♭7	E♭7	A♭7	A♭7
	D♭	D♭	A♭	A♭	E♭7	E♭7	A♭	A♭
Verse: C	A♭	A♭	A♭	A♭	E♭7	E♭7	A♭	A♭
	A♭	A♭	A♭	A♭	E♭7	E♭7	A♭	A♭7
								Repeat "B"
B	D♭	D♭	A♭	A♭	E♭7	E♭7	A♭7	A♭7
	D♭	D♭	A♭	A♭	1 E♭7	E♭7	A♭	A♭
				To End:	2 E♭7	E♭7	A♭/ D♭	A♭

Verse:
I'm gonna lay down my heavy load
Down by the riverside,
Down by the riverside,
Down by the riverside,
Gonna lay down my heavy load
Down by the riverside
Ain't gonna study war no more.

Chorus:
Ain't gonna study war no more,
Ain't gonna study war no more,
Ain't gonna study war no more,
Ain't gonna study war no more,
Ain't gonna study war no more,
Ain't gonna study war no more,

I'm gonna lay down my sword and shield,
Down by the riverside ...

I'm gonna lay down my travelin' shoes
Down by the riverside ...

I'm gonna lay down my gun and belt
Down by the riverside ...

I'm gonna put on my long white robe
Down by the riverside ...

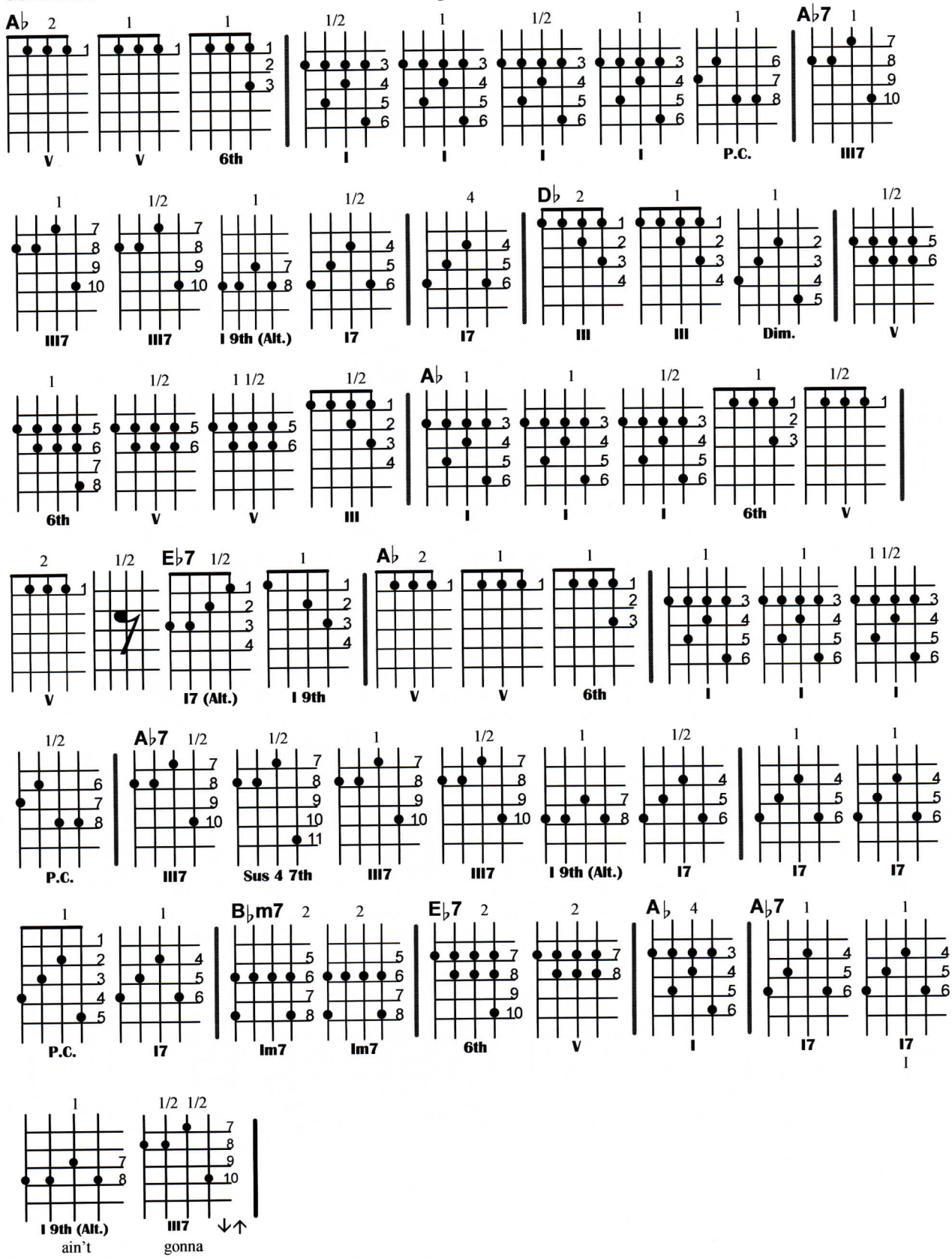
I'm gonna talk with the Prince of Peace
Down by the riverside ...

I'm gonna put on my starry crown
Down by the riverside ...

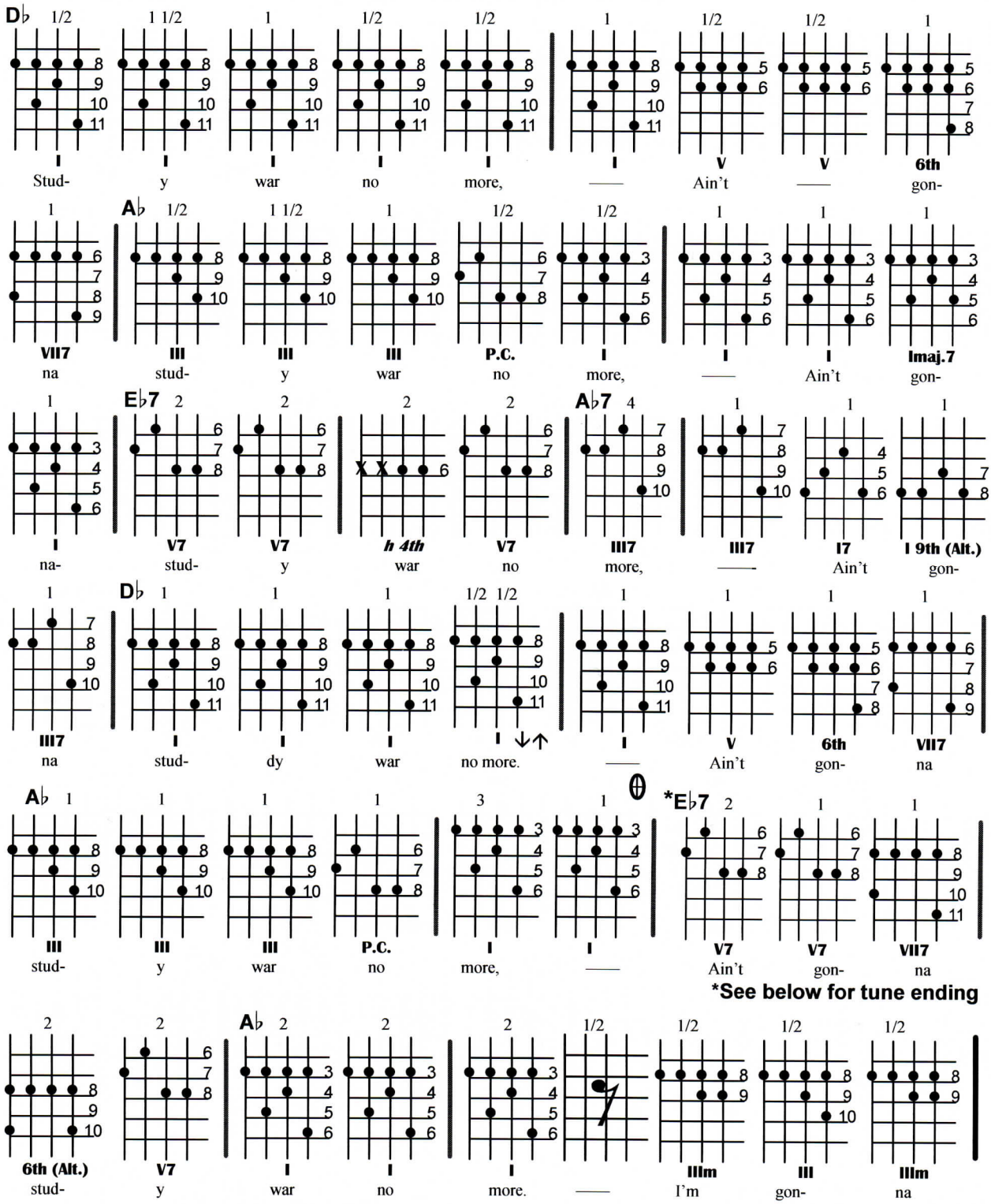
Section A

Down By The Riverside

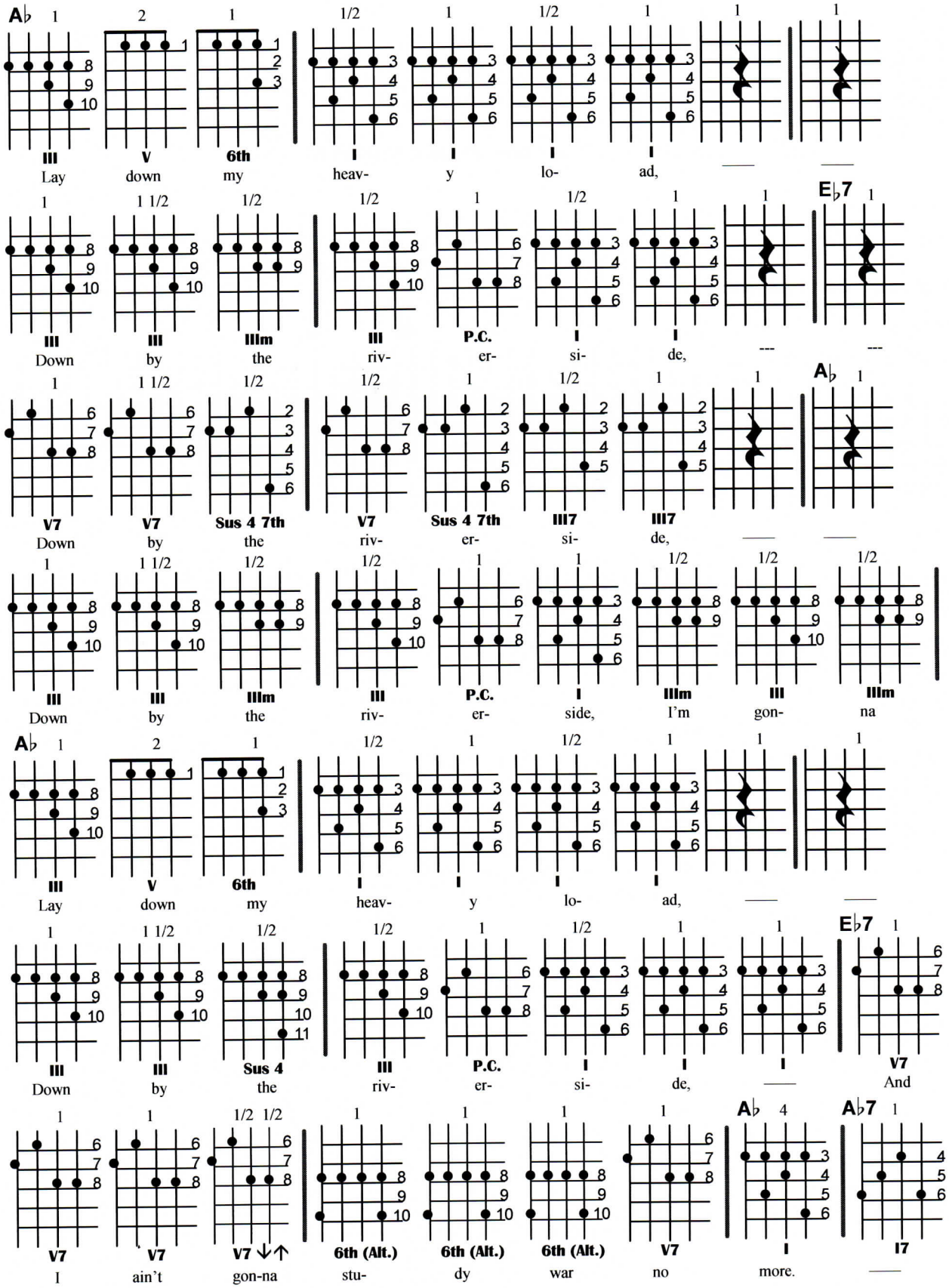
(Spiritual, c.1865)

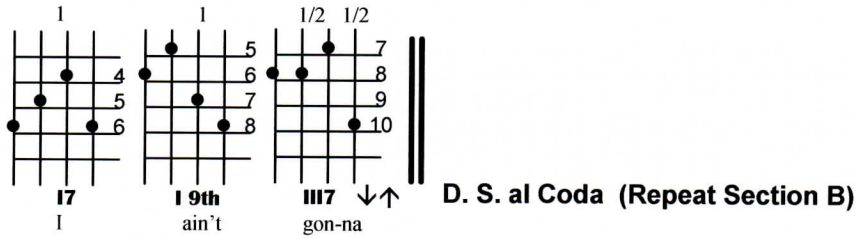


Section B: CHORUS



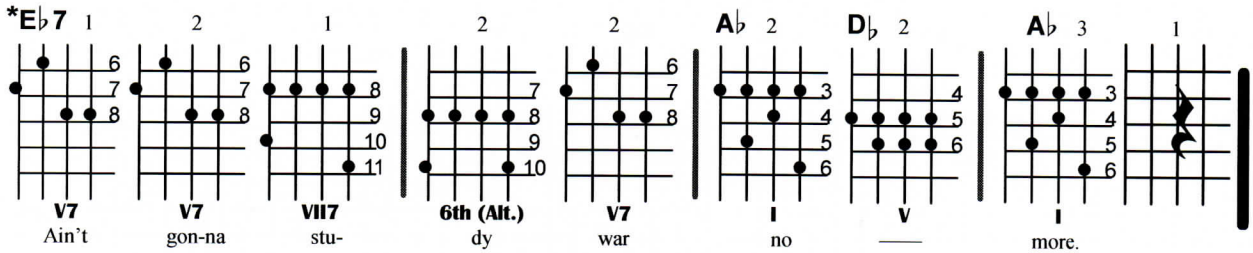
Section C: VERSE





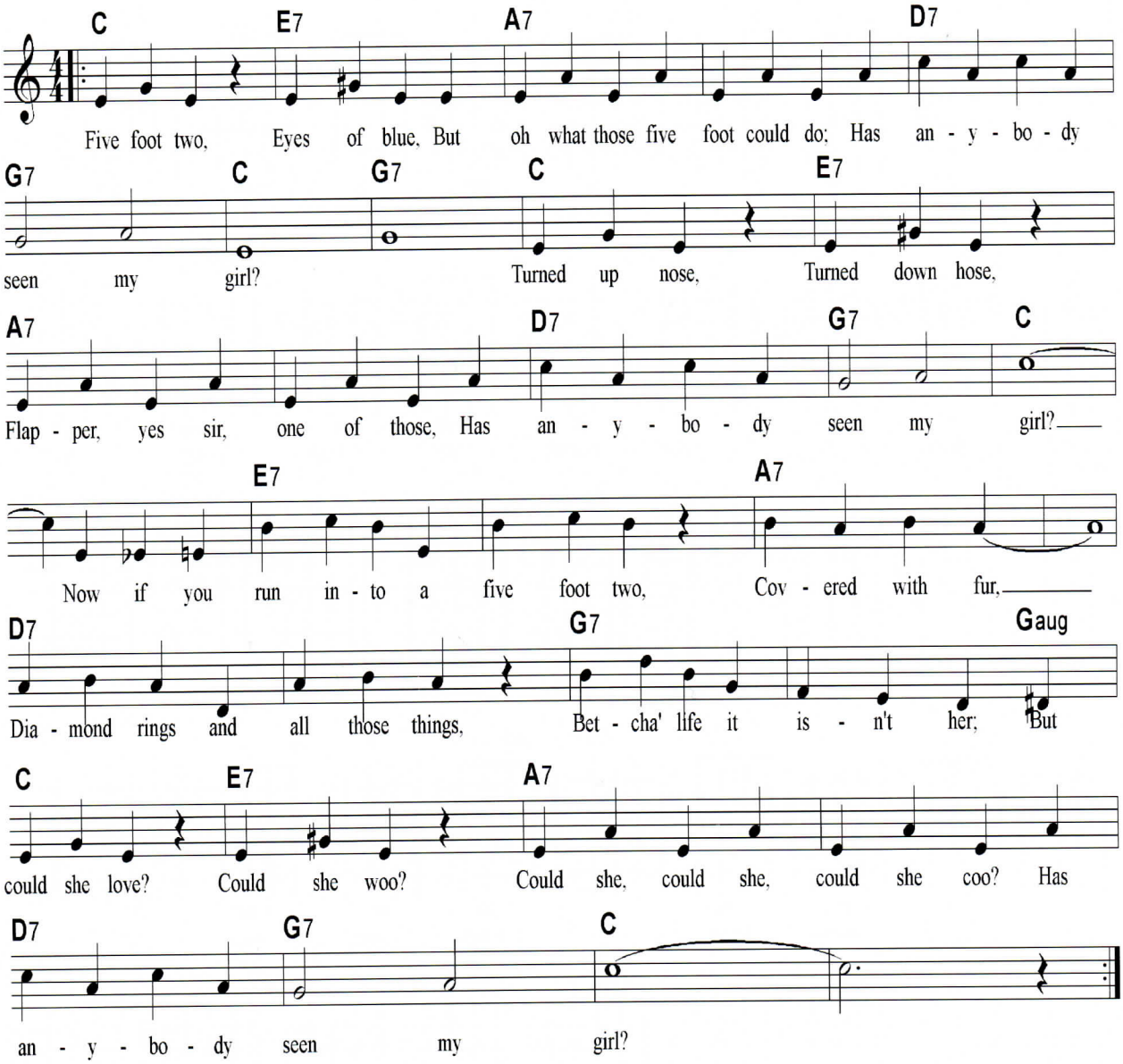
D. S. al Coda (Repeat Section B)

Section B: Chorus Ending



FIVE FOOT TWO

(J.Young, J.Lewis, R.Henderson, 1925)



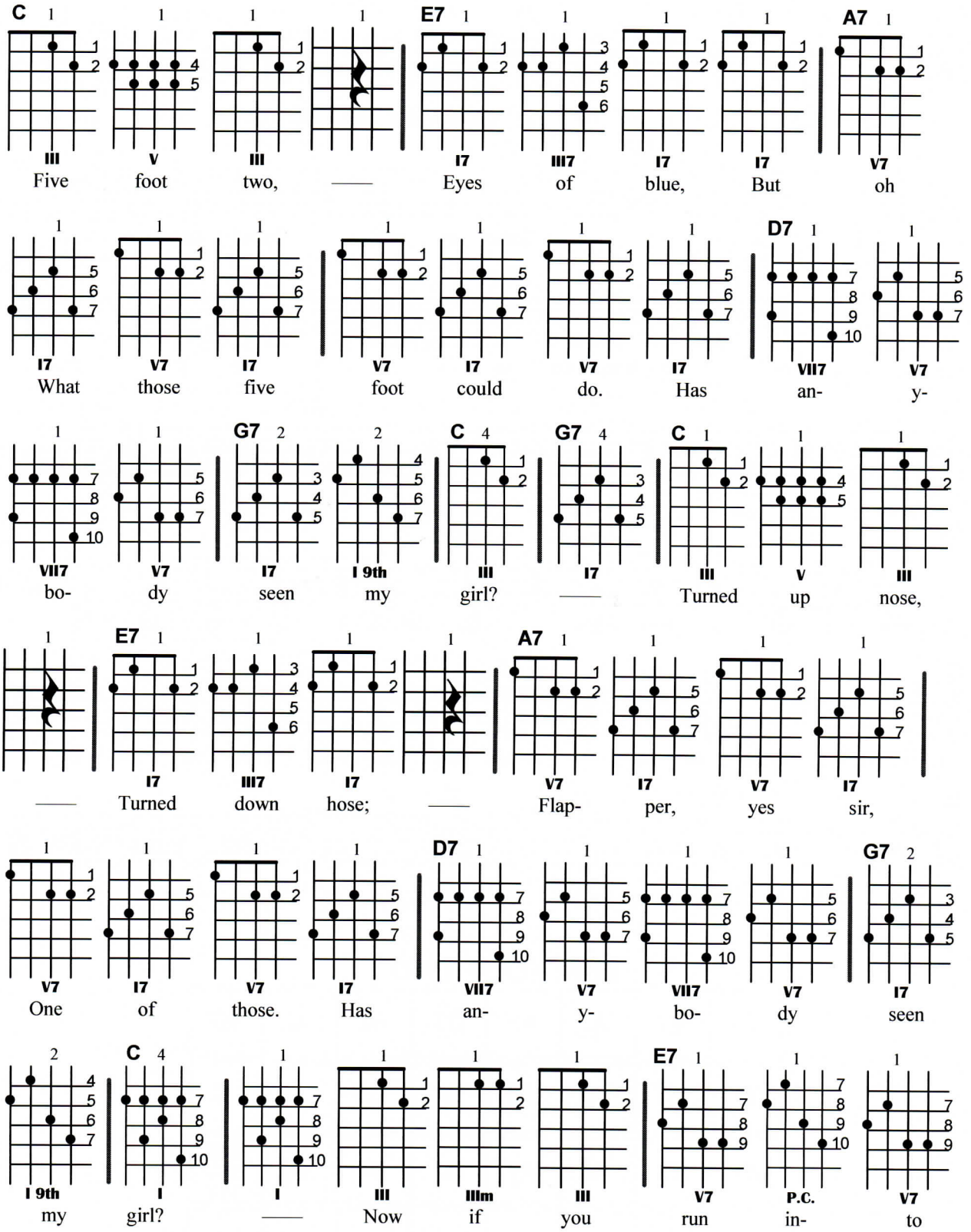
FIVE FOOT TWO

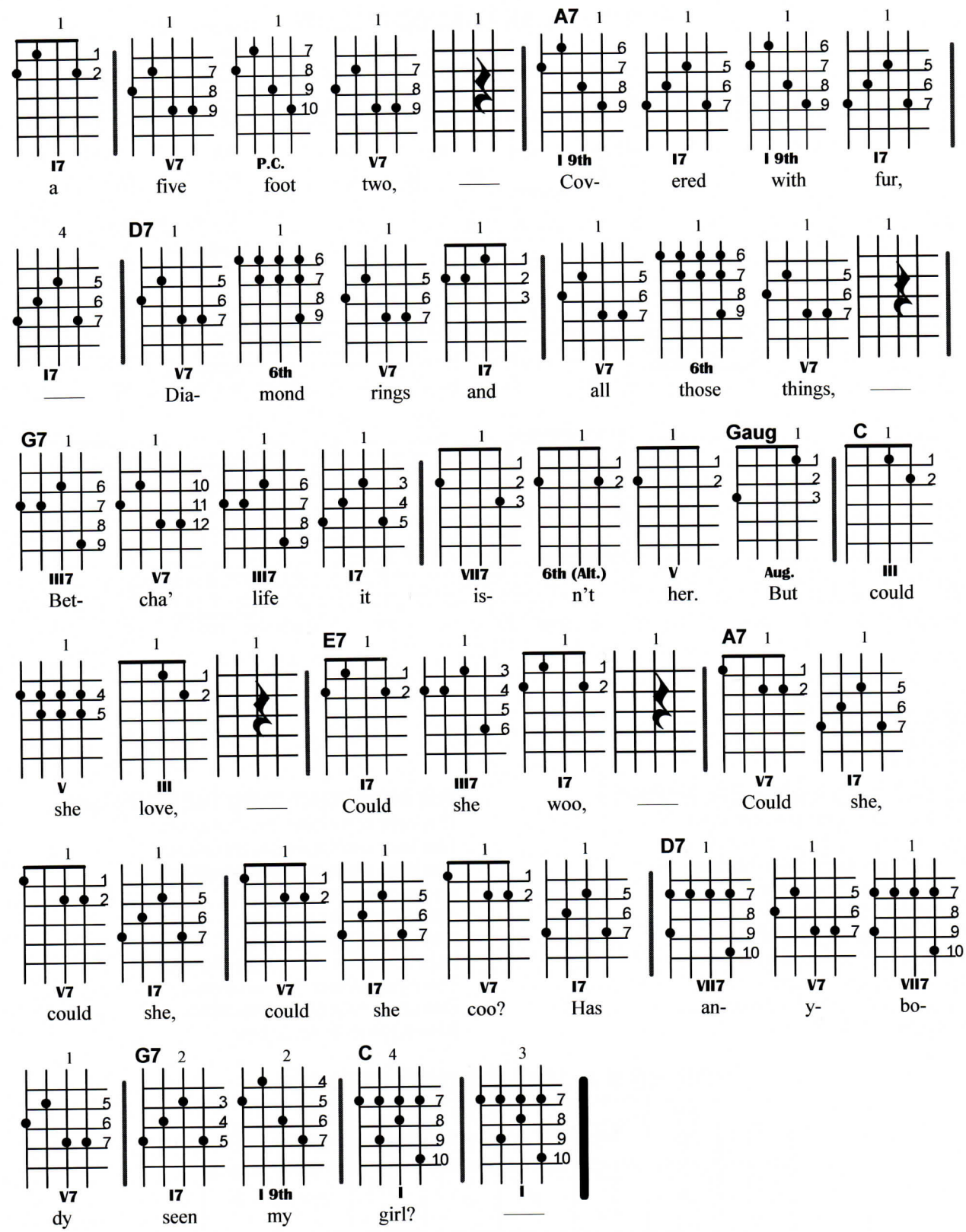
C	E7	A7	A7	D7	G7	C	G7
C	E7	A7	A7	D7	G7	C	C
E7	E7	A7	A7	D7	D7	G7	G7/ G+ 3 / 1
C	E7	A7	A7	D7	G7	C	C

Key of C

Five Foot Two

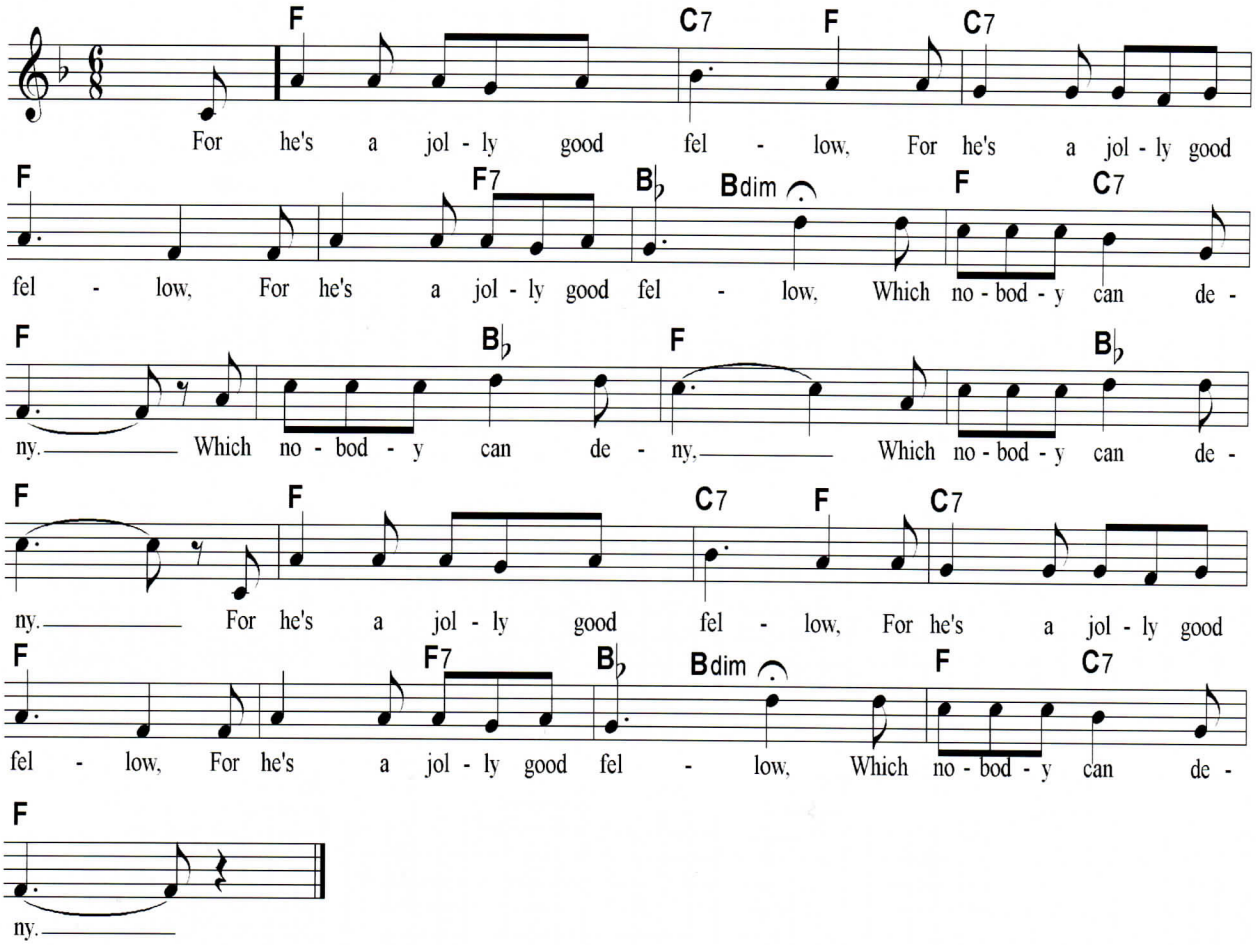
(J. Young, J. Lewis, R. Henderson, 1925)




I7 a
V7 five
P.C. foot
V7 two,
—
A7 I 9th Cov-
I7 ered
I 9th with
I7 fur,
I7 —
D7 V7 Dia-
6th mond
V7 rings
I7 and
V7 all
6th those
V7 things,
—
G7 III7 Bet-
V7 cha'
III7 life
I7 it
VII7 is-
6th (Alt.) n't
V her.
Gaug Aug. But
C III could
V she
III love,
—
E7 I7 Could
III7 she
I7 woo,
—
A7 V7 Could
I7 she,
V7 could
I7 she,
V7 could
I7 she
V7 coo?
I7 Has
D7 VII7 an-
V7 y-
VII7 bo-
V7 dy
G7 I7 seen
I 9th my
C I girl?
I —

FOR HE'S A JOLLY GOOD FELLOW

(Traditional, 1783)



WE WON'T GO HOME UNTIL MORNING

We won't go home until morning,
We won't go home until morning,
We won't go home until morning,
'Til daylight does appear!
'Til daylight does appear,
'Til daylight does appear.
We won't go home until morning,
We won't go home until morning,
We won't go home until morning,
'Til daylight doth appear.

THE BEAR WENT OVER THE MOUNTAIN

The bear went over the mountain,
The bear went over the mountain,
The bear went over the mountain,
To see what he could see.
And all that he could see,
And all that he could see,
Was the other side of the mountain,
The other side of the mountain,
The other side of the mountain,
Was all that he could see.

FOR HE'S A JOLLY GOOD FELLOW

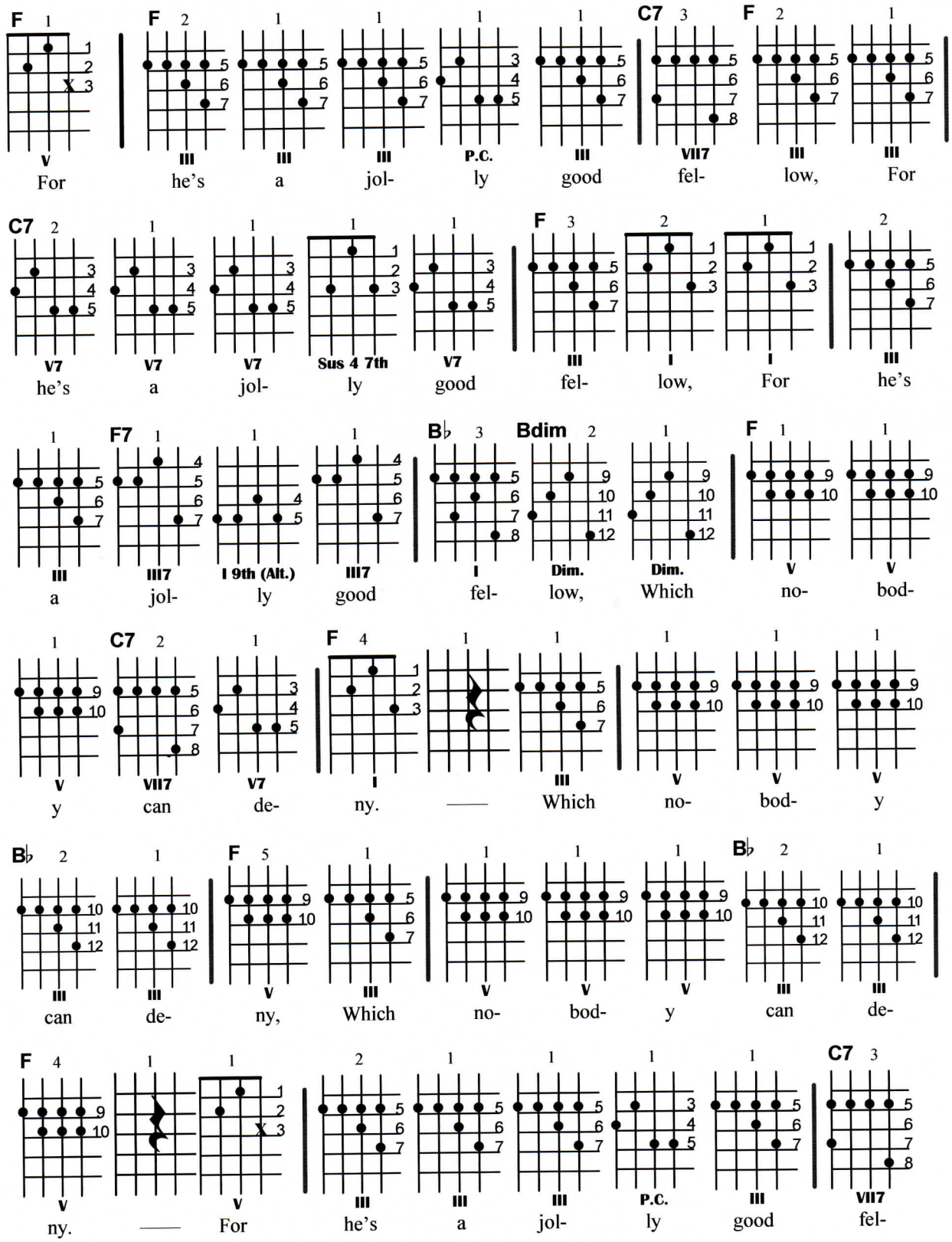
F	C7/ F	C7	F	F/ F7	B♭/ Bdim	F/ C7	F
F/ B♭	F	F/ B♭	F	F	C7/ F	C7	F
F/ F7	B♭/ Bdim	F/ C7	F				

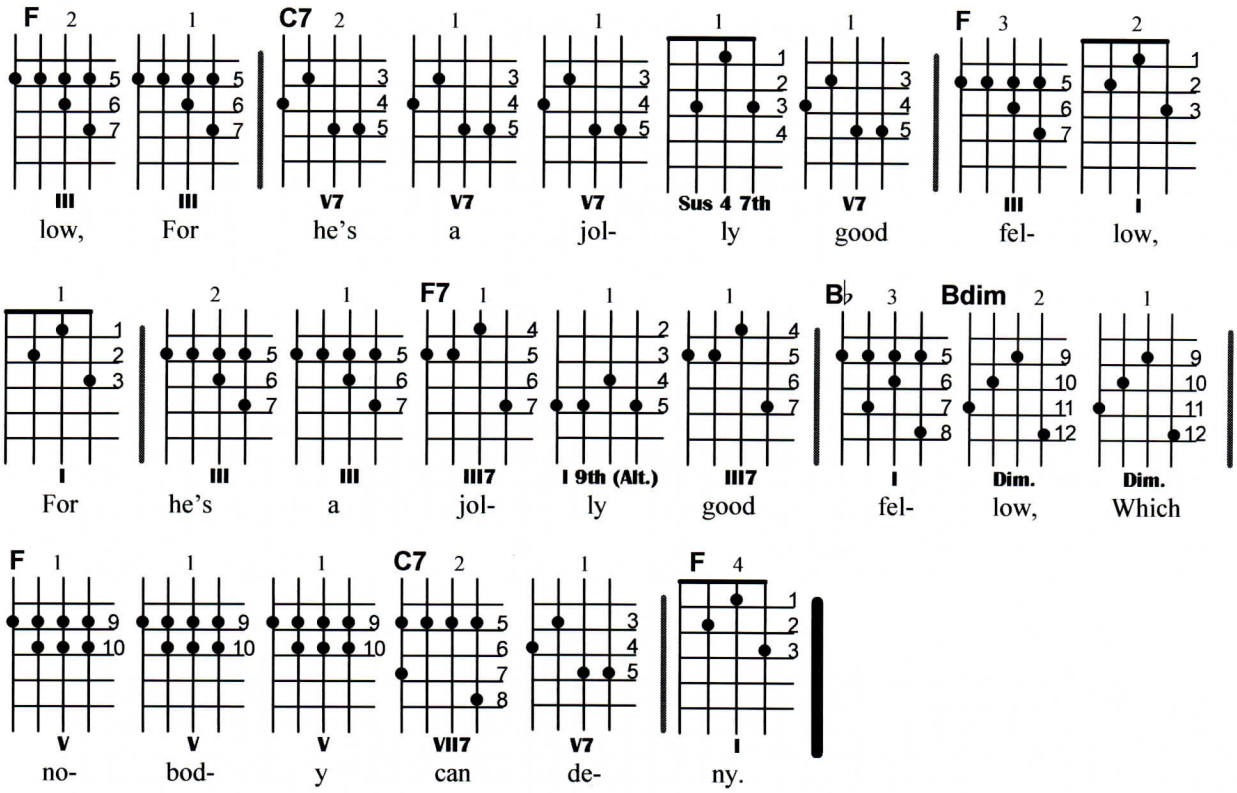
Note: $\frac{6}{8}$ = 6 or $\frac{3}{3}$

Key of F

For He's A Jolly Good Fellow

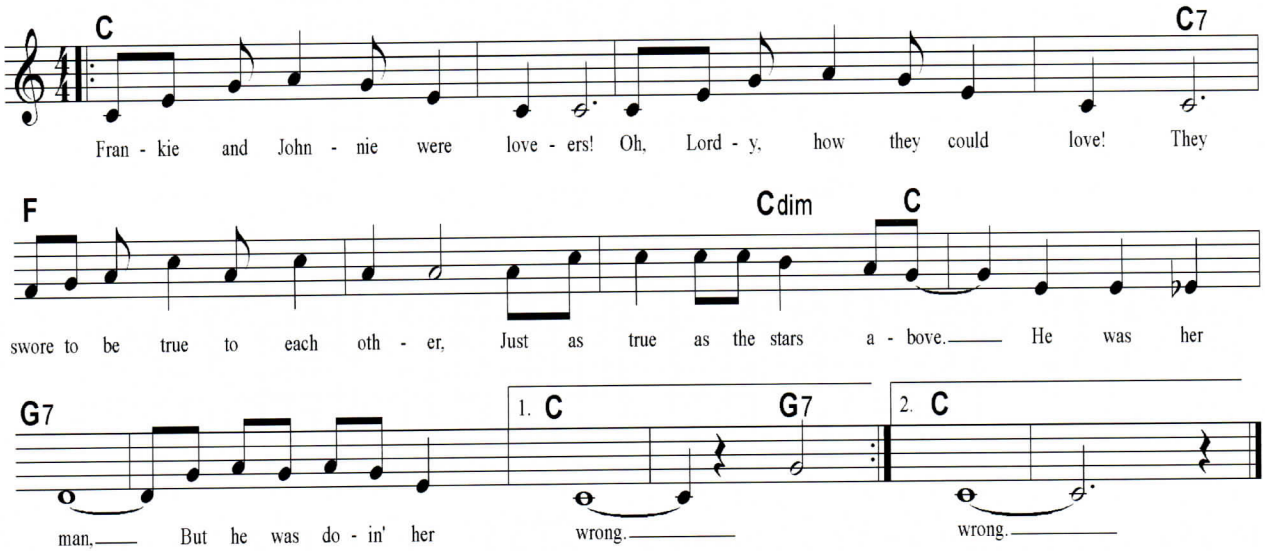
(Traditional, 1783)




F 2 1 C7 2 1 1 1 1 F 3 2
III III V7 V7 V7 Sus 4 7th V7 III I
low, For he's a jol- ly good fel- low,
1 2 1 F7 1 1 1 B♭ 3 Bdim 2 1
I III III III7 I 9th (Alt.) III7 I Dim. Dim.
For he's a jol- ly good fel- low, Which
F 1 1 1 C7 2 1 F 4
V V V VII7 V7 I
no- bod- y can de- ny.

FRANKIE AND JOHNNIE

(Traditional, c.1850-75)



Frankie went down to the corner,
Just for a bucket of beer,
Says to the fat bartender,
"Has my Johnnie man been here?"
He was her man, but he was doin' her wrong.

"Well I ain't goin' to tell you no story,
Ain't goin' to tell you no lie.
Johnnie went by, 'bout an hour ago,
With a girl named Nellie Blye;
He was your man, but he's doin' you wrong."

Frankie went home in a hurry,
She didn't go there for fun,
She hurried home to get a-hold
Of Johnnie's shootin' gun.
He was her man, but he was doin' her wrong.

Frankie went down to South Clark Street,
Looked in a window so high;
Saw her Johnnie man a-lovin' up
That high brown Nellie Blye.
He was her man, but he was doin' her wrong.

Johnnie saw Frankie a-comin',
Out the back door he did scoot,
But Frankie took aim with her pistol,
And the gun went "Root-a-toot-toot!"
He was her man, but he was doin' her wrong.

Oh roll me over so easy,
Roll me over so slow,
Roll me over easy, Boys,
'Cause my wounds they hurt me so.
I was her man, but I was doin' her wrong.

Oh, bring on your rubber-tired carriage,
Bring on your rubber-tired hack;
They're taking your man to the graveyard
And they ain't goin' to bring him back.
He was your man, but he was doin' you wrong.

The sheriff arrested poor Frankie,
Took her to jail that same day,
He locked her up in a dungeon cell,
And threw the key away.
She shot her man, though he was doin' her wrong.

This story has no moral,
This story has no end,
This story only goes to show
That there ain't no good in men.
He was her man, and he was doin' her wrong.

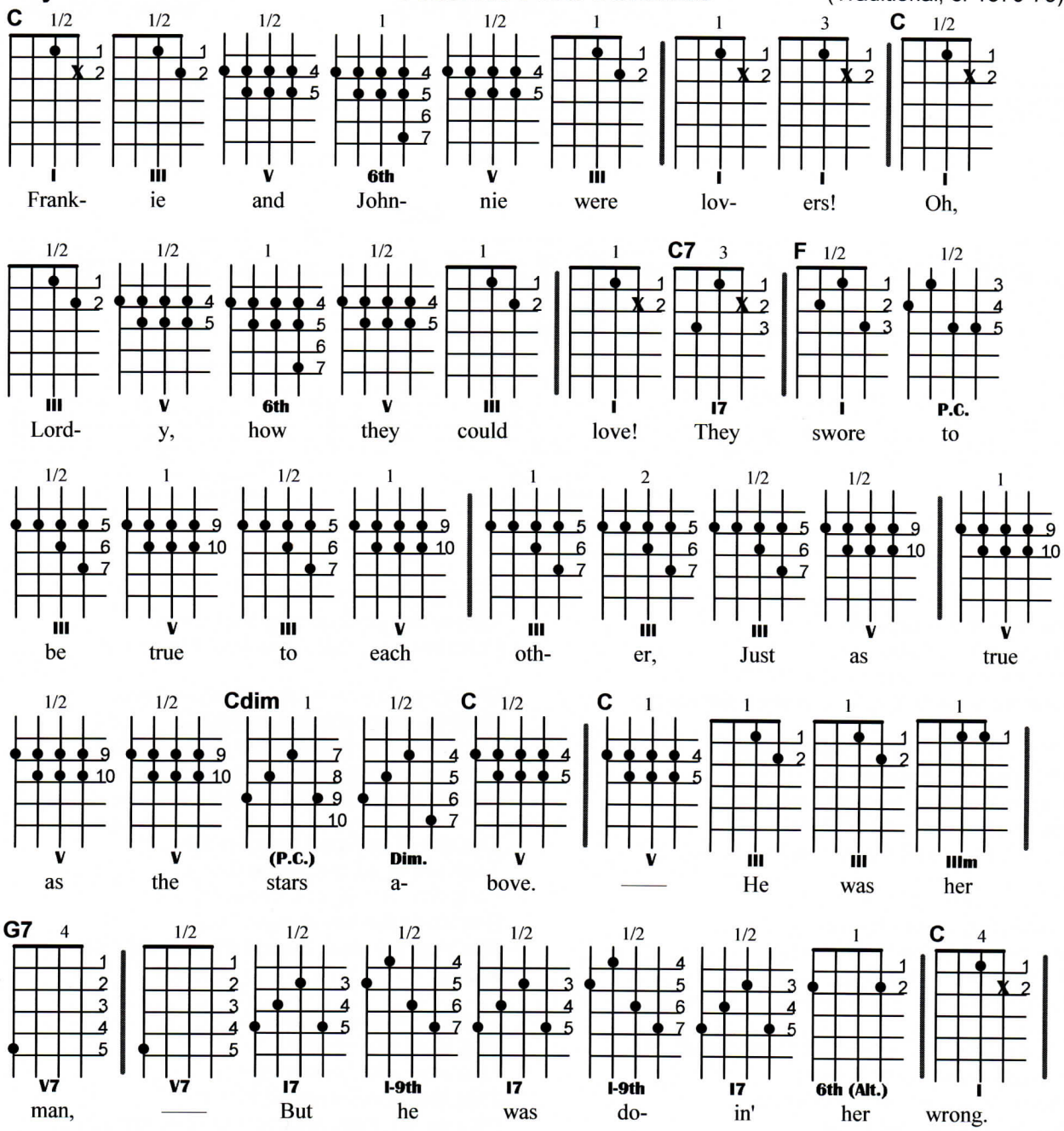
FRANKIE AND JOHNNIE

C	C	C	C/ C7	F	F	F/ Cdim	C
G7	G7	C	C				

Key of C

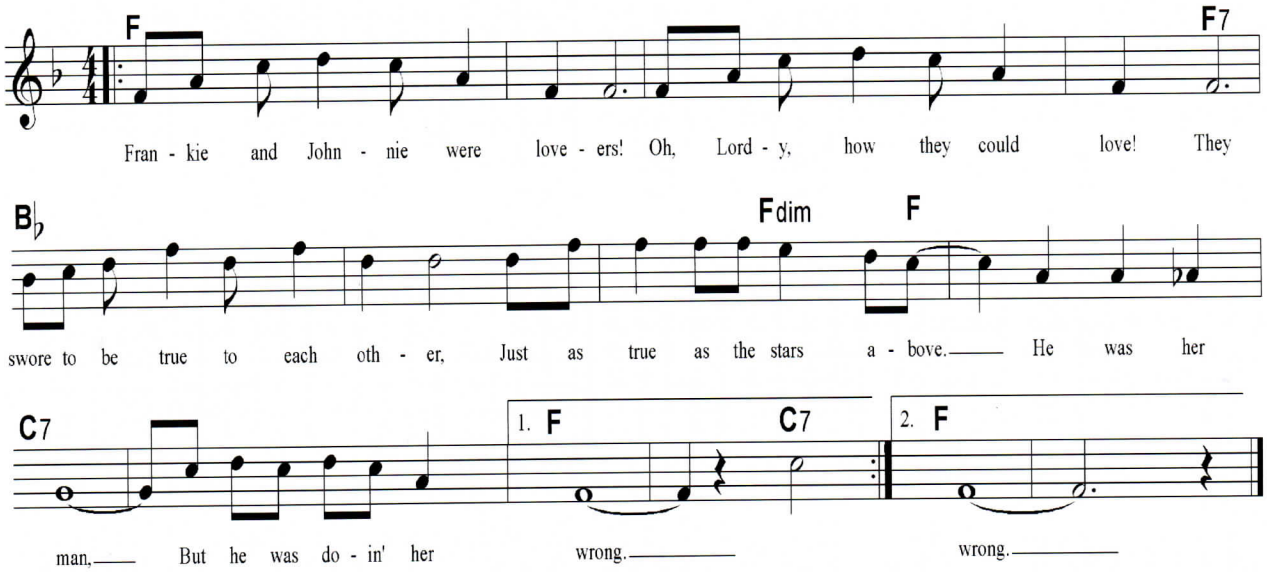
Frankie And Johnnie

(Traditional, c. 1870-75)



FRANKIE AND JOHNNIE

(Traditional, c.1850-75)



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She shot her man, though he was doin' her wrong.

This story has no moral,
This story has no end,
This story only goes to show
That there ain't no good in men.
He was her man, and he was doin' her wrong.

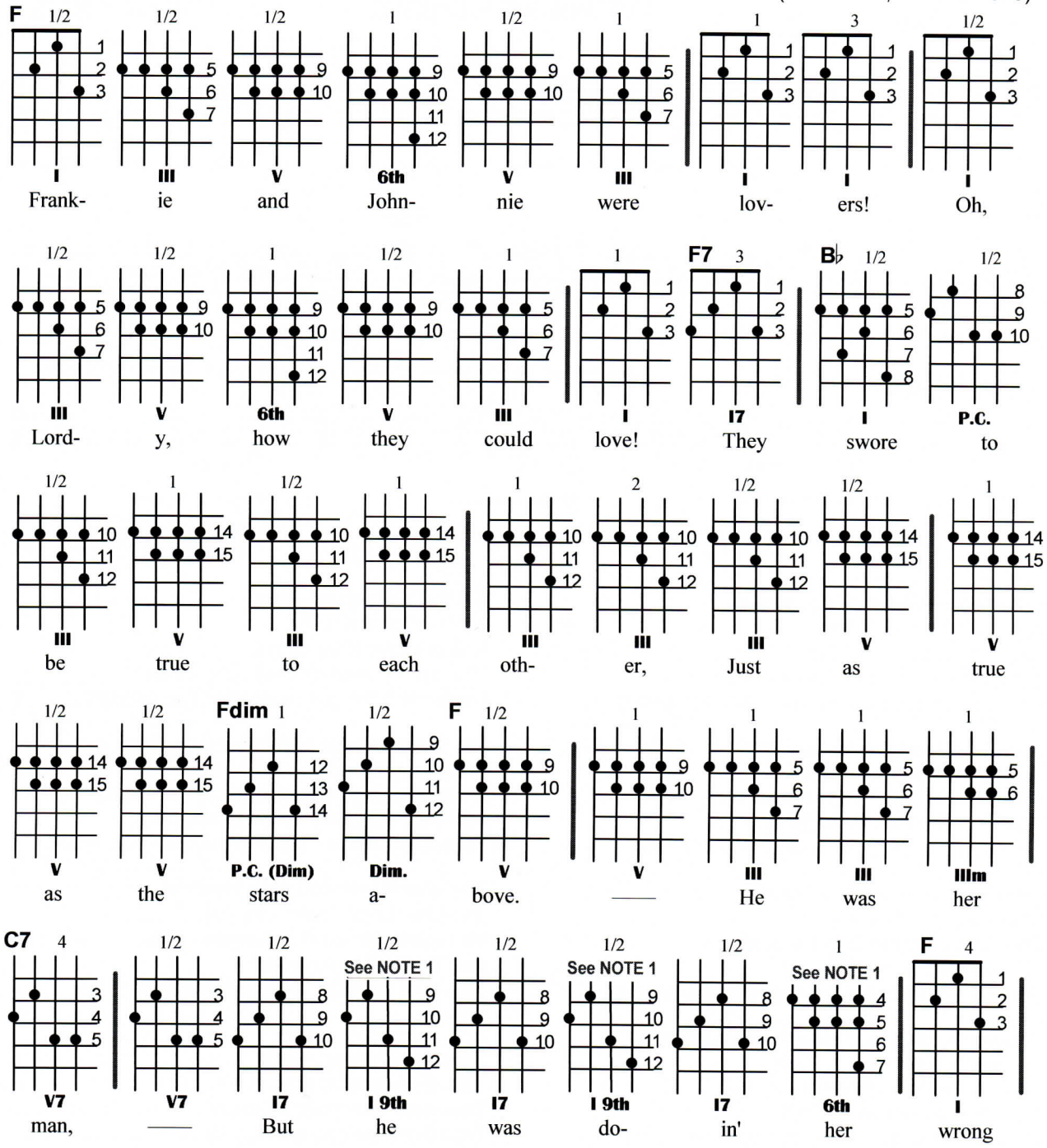
Key of F **FRANKIE AND JOHNNIE**

F	F	F	F/ F7	B♭	B♭	B♭/ Fdim	F
C7	C7	F	F				

Key of F

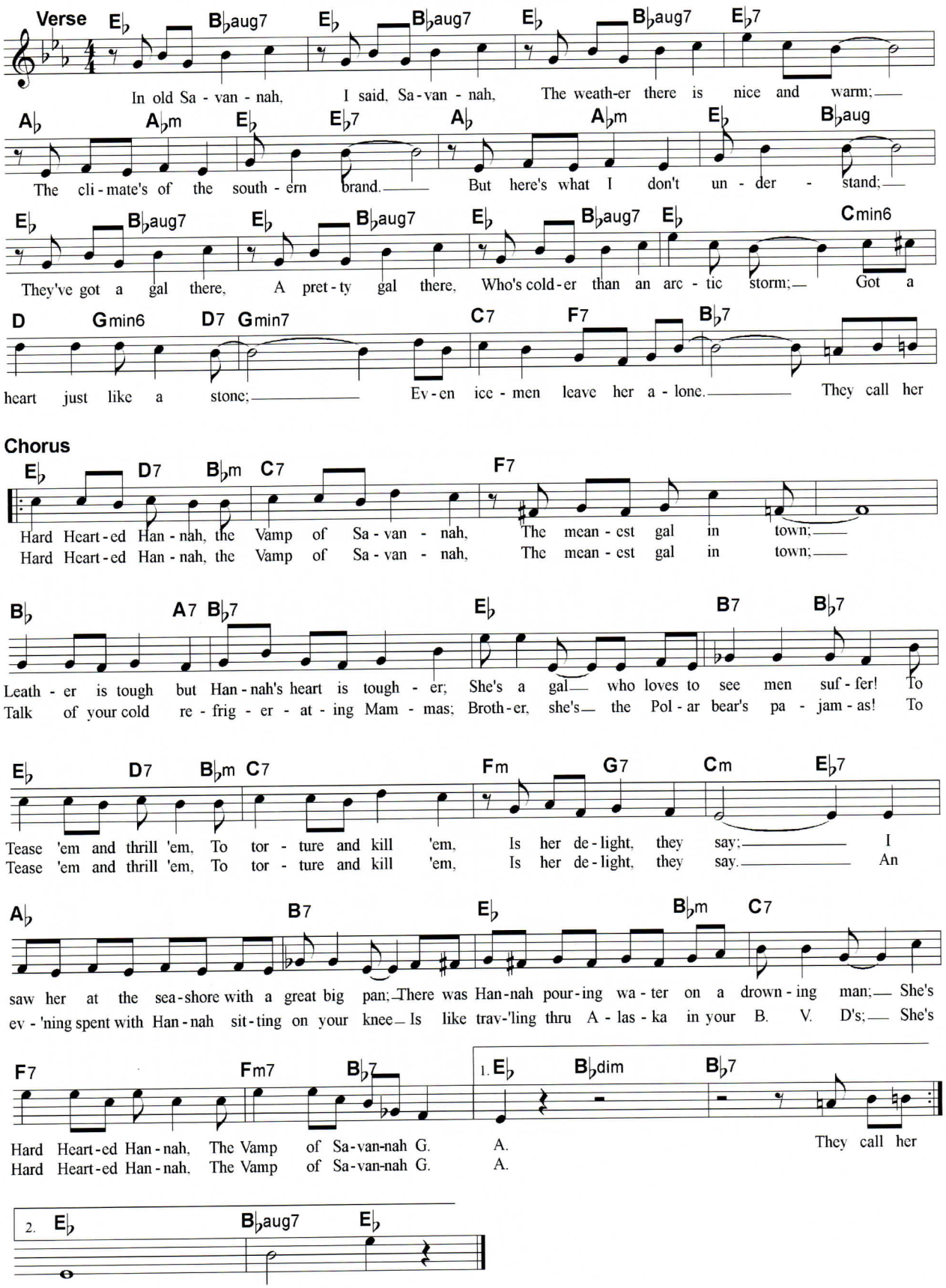
Frankie And Johnnie

(Traditional, c. 1870-1875)



HARD HEARTED HANNAH

(J.Yellen, M.Ager, B.Bigelow, C.Bates, 1924)



HARD HEARTED HANNAH

Verse

E♭/ B♭7+	E♭/ B♭7+	E♭/ B♭7+	E♭7	A♭/ A♭m	E♭/ E♭7	A♭/ A♭m	E♭/ B♭+
E♭/ B♭7+	E♭/ B♭7+	E♭/ B♭7+	E♭/ Cm6	D 2 Gm6 1 D7 1	Gm7	C7/ F7	B♭7

Chorus

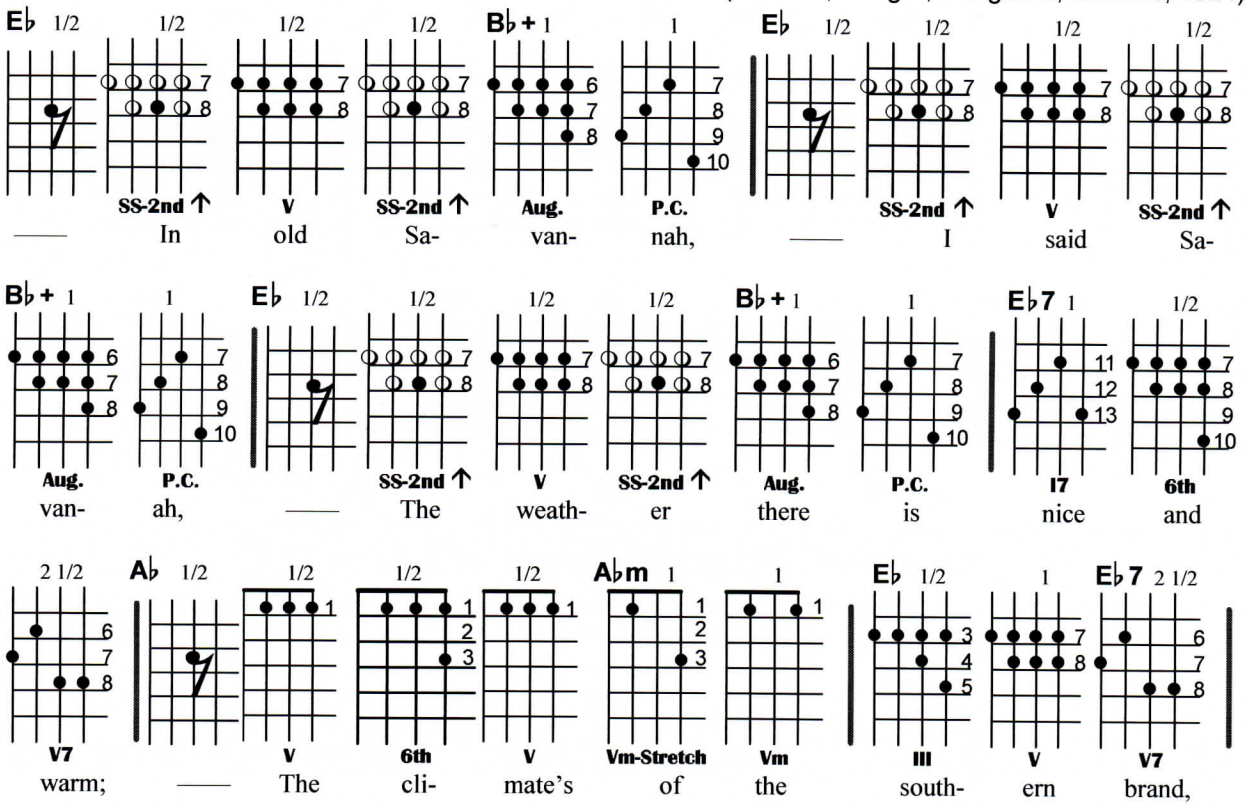
E♭ 2 D7 1 B♭m 1	C7	F7	F7	B♭/ A7 3 / 1	B♭7	E♭	B7/ B♭7
Eb 2 D7 1 B♭m 1	C7	Fm/ G7	Cm/ E♭7	A♭	B7	E♭/ B♭m 3 / 1	C7
F7	Fm7/ B♭7	E♭	B♭7+/ E♭ 2 / 1				

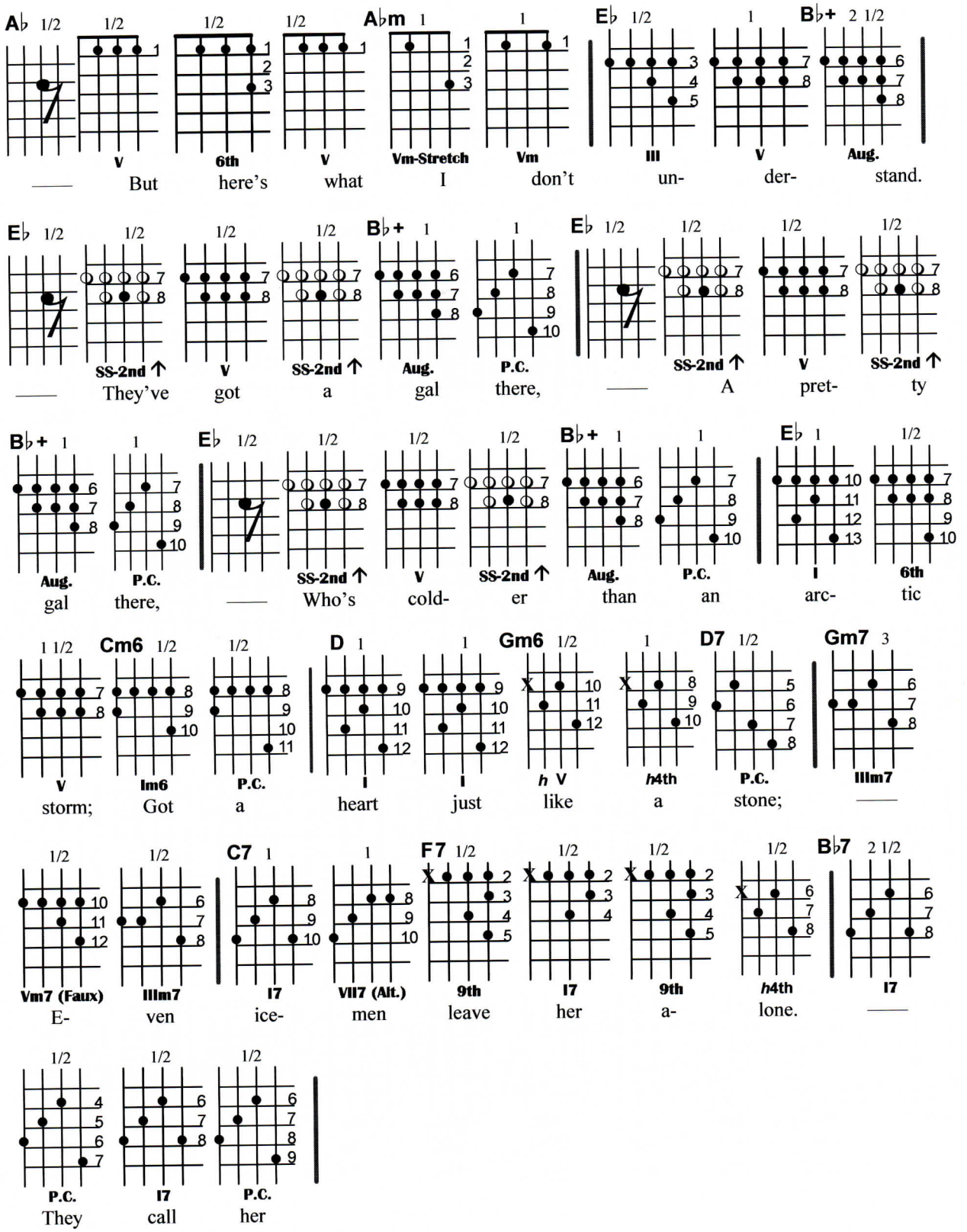
Hard Hearted Hannah

Key of E♭

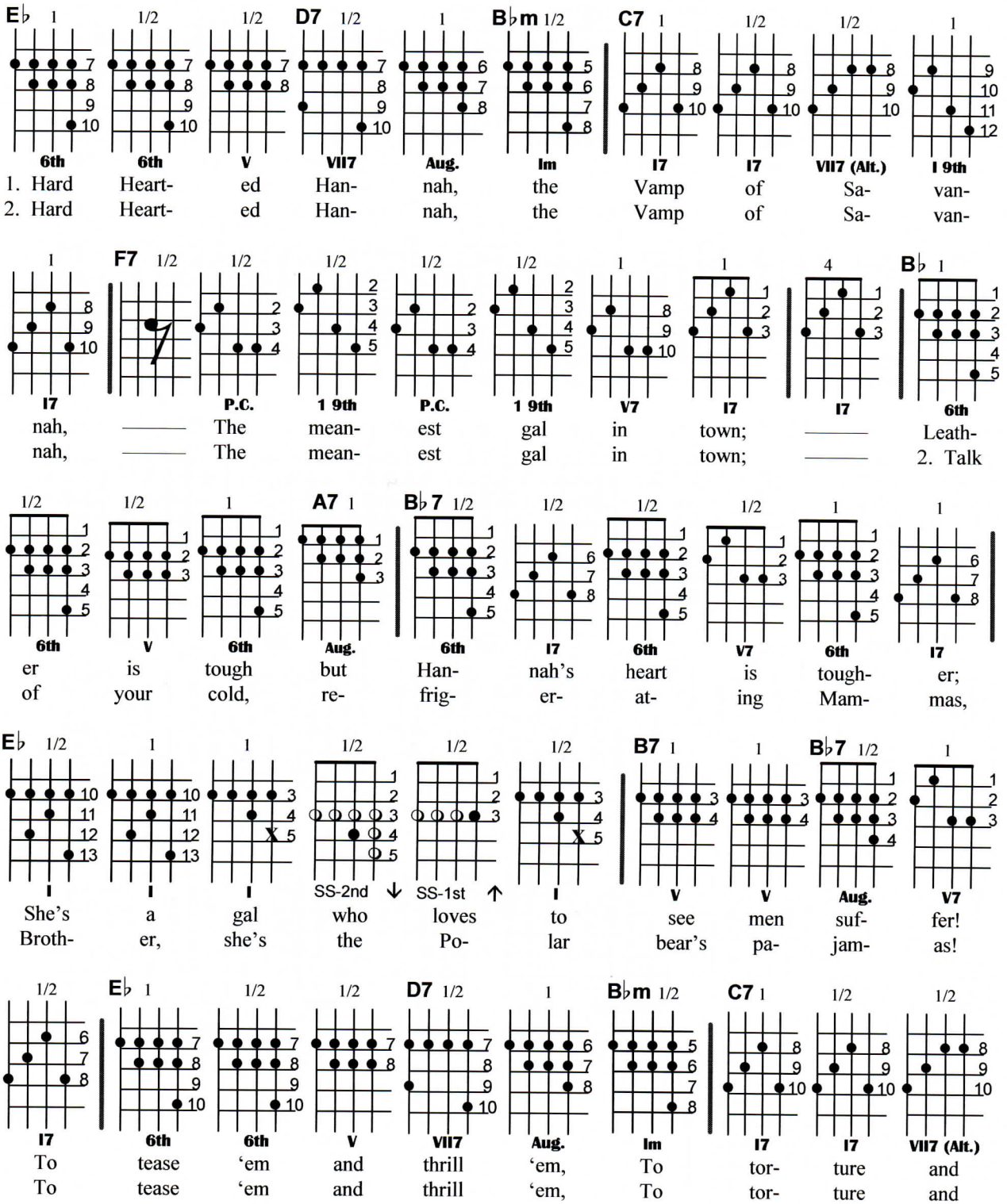
VERSE:

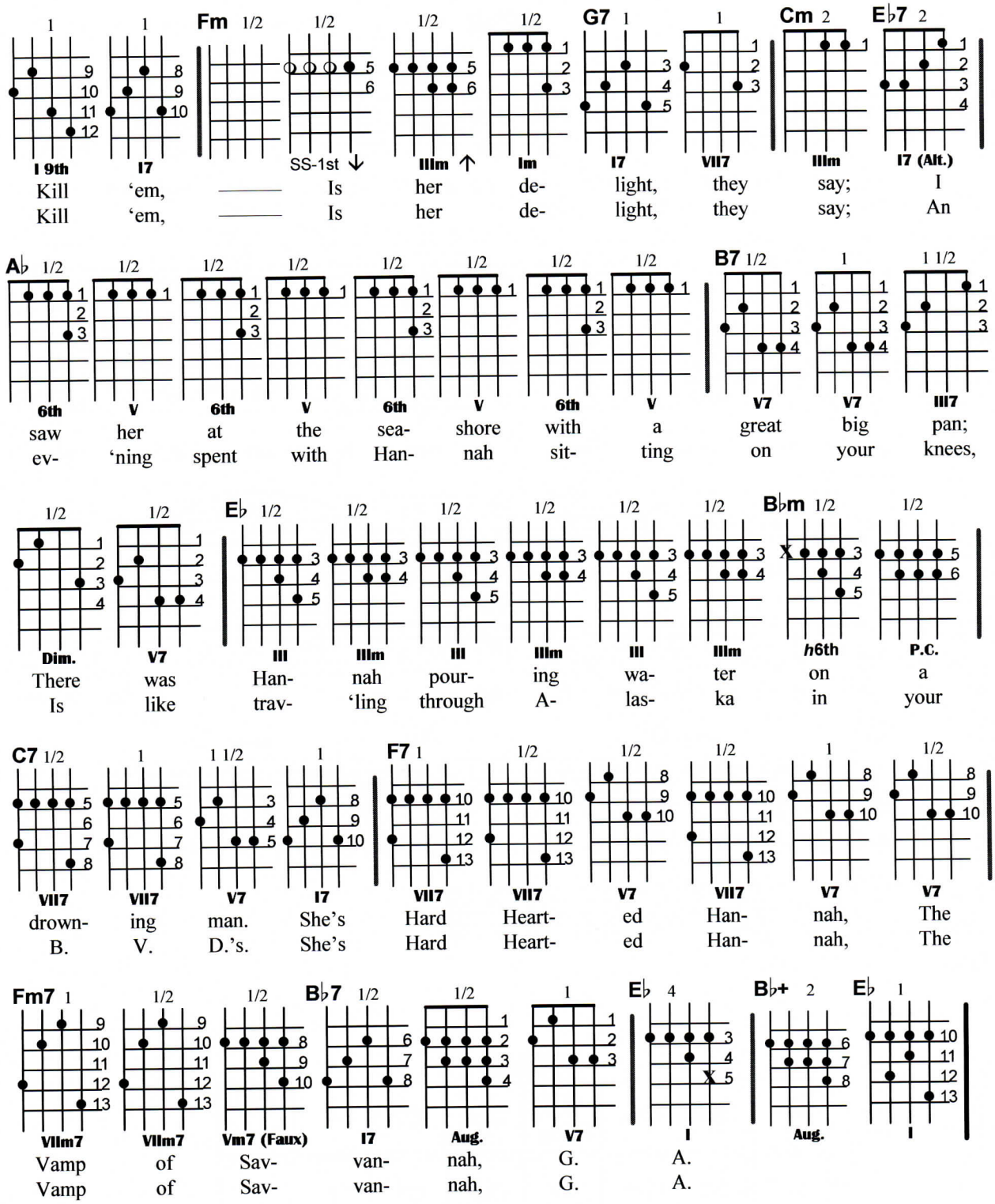
(J.Yellen, M.Ager, B.Bigelow, C.Bates, 1924)




A♭ 1/2 1/2 1/2 1/2 A♭m 1 1 E♭ 1/2 1 B♭+ 2 1/2
V 6th V Vm-Stretch Vm III V Aug.
— But here's what I don't un- der- stand.
E♭ 1/2 1/2 1/2 1/2 B♭+ 1 1 E♭ 1/2 1/2 1/2 1/2
SS-2nd ↑ V SS-2nd ↑ Aug. P.C. SS-2nd ↑ V SS-2nd ↑
— They've got a gal there, — A pret- ty
B♭+ 1 1 E♭ 1/2 1/2 1/2 1/2 B♭+ 1 1 E♭ 1 1/2
Aug. P.C. SS-2nd ↑ V SS-2nd ↑ Aug. P.C. I 6th
gal there, — Who's cold- er than an arc- tic
1 1/2 Cm6 1/2 1/2 D 1 1 Gm6 1/2 1 D7 1/2 Gm7 3
V Im6 P.C. I I h V h4th P.C. IIIm7
storm; Got a heart just like a stone; —
1/2 1/2 C7 1 1 F7 1/2 1/2 1/2 1/2 B♭7 2 1/2
Vm7 (Faux) IIIm7 I7 VII7 (Alt.) 9th I7 9th h4th I7
E- ven ice- men leave her a- lone. —
1/2 1/2 1/2
P.C. I7 P.C.
They call her

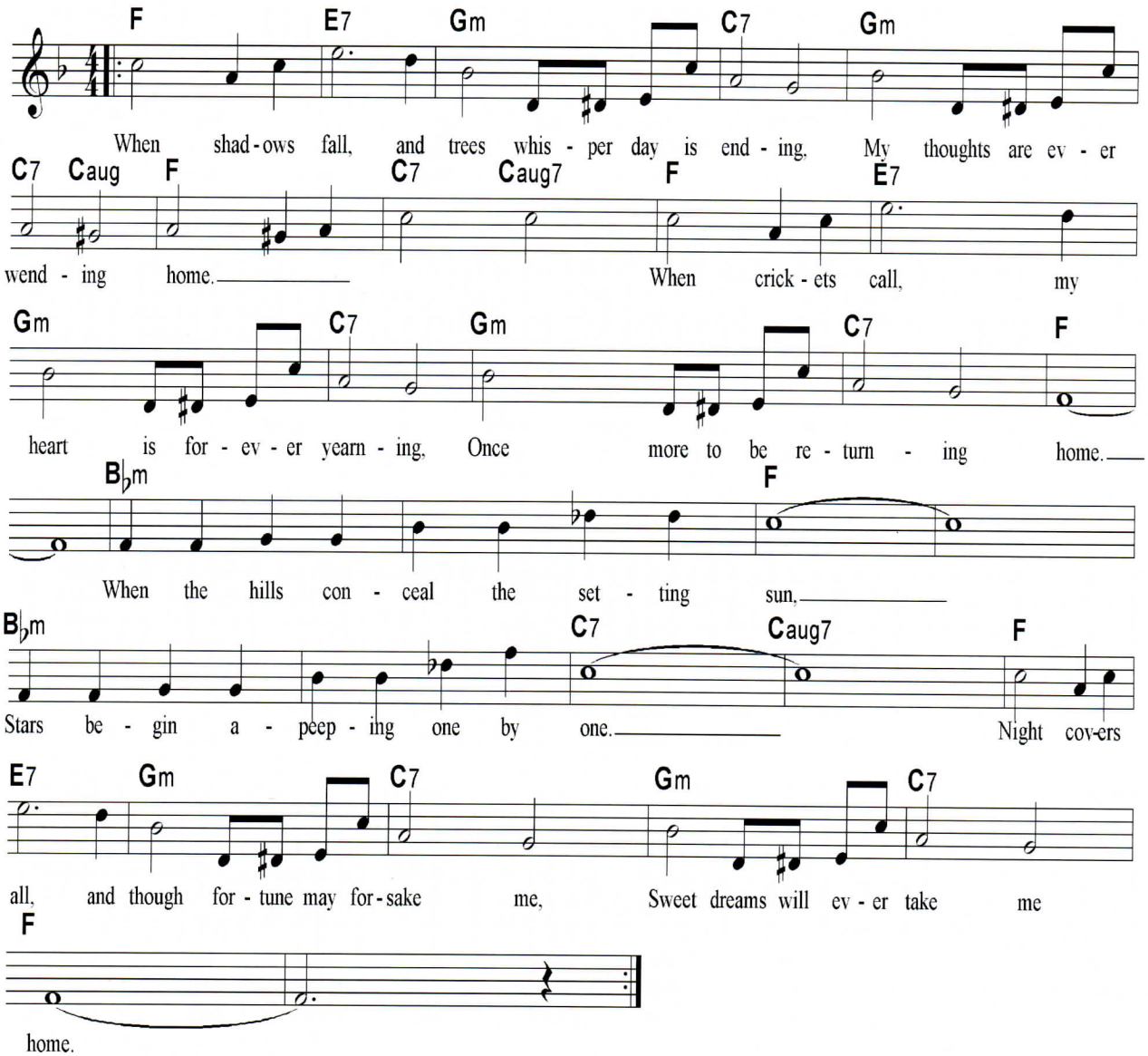
CHORUS:


E♭ 1 1/2 1/2 D7 1/2 1 B♭m 1/2 C7 1 1/2 1/2 1
6th 6th V VII7 Aug. Im I7 I7 VII7 (Alt.) I 9th
1. Hard Heart- ed Han- nah, the Vamp of Sa- van-
2. Hard Heart- ed Han- nah, the Vamp of Sa- van-
1 F7 1/2 1/2 1/2 1/2 1/2 1 1 4 B♭ 1
I7 P.C. 1 9th P.C. 1 9th V7 I7 I7 6th
nah, The mean- est gal in town; Leath-
nah, The mean- est gal in town; 2. Talk
1/2 1/2 1 A7 1 B♭7 1/2 1/2 1/2 1/2 1 1
6th V 6th Aug. 6th I7 6th V7 6th I7
er is tough but Han- nah's heart is tough- er;
of your cold, re- frig- er- at- ing Mam- mas,
E♭ 1/2 1 1 1/2 1/2 1/2 B7 1 1 B♭7 1/2 1
I I I SS-2nd ↓ SS-1st ↑ I V V Aug. V7
She's a gal who loves to see men suf- fer!
Broth- er, she's the Po- lar bear's pa- jam- as!
1/2 E♭ 1 1/2 1/2 D7 1/2 1 B♭m 1/2 C7 1 1/2 1/2
I7 6th 6th V VII7 Aug. Im I7 I7 VII7 (Alt.)
To tease 'em and thrill 'em, To tor- ture and
To tease 'em and thrill 'em, To tor- ture and


Fm
G7
Cm
E♭7
I 9th I7 SS-1st ↓ IIIm ↑ Im I7 VII7 IIIm I7 (Alt.)
Kill 'em, Is her de- light, they say; I
Kill 'em, Is her de- light, they say; An
A♭
6th V 6th V 6th V 6th V
saw her at the sea- shore with a
ev- 'ning spent with Han- nah sit- ting
B7
V7 V7 III7
great big pan;
on your knees,
Dim. V7 III IIIm III IIIm III IIIm h6th P.C.
There was Han- nah pour- ing wa- ter on a
Is like trav- 'ling through A- las- ka in your
B♭m
C7
VII7 VII7 V7 I7 VII7 VII7 V7 VII7 V7 V7
drown- ing man. She's Hard Heart- ed Han- nah, The
B. V. D.'s. She's Hard Heart- ed Han- nah, The
F7
Fm7
B♭7
E♭
B♭+
VIIm7 VIIm7 Vm7 (Faux) I7 Aug. V7 I Aug. I
Vamp of Sav- van- nah, G. A.
Vamp of Sav- van- nah, G. A.

HOME

(P.VanSteeden, H.Clarkson, G.Glarkson, 1931)



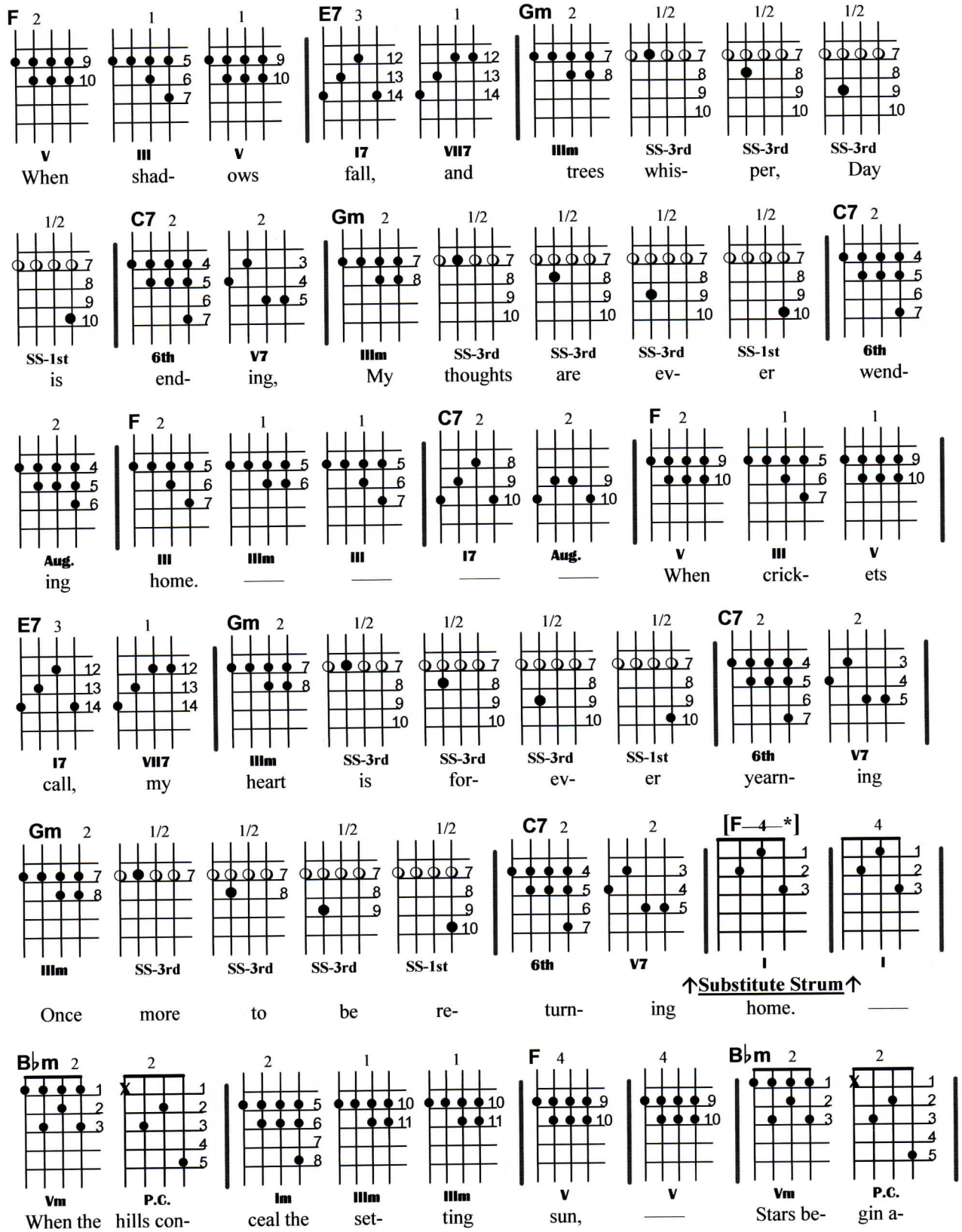
HOME

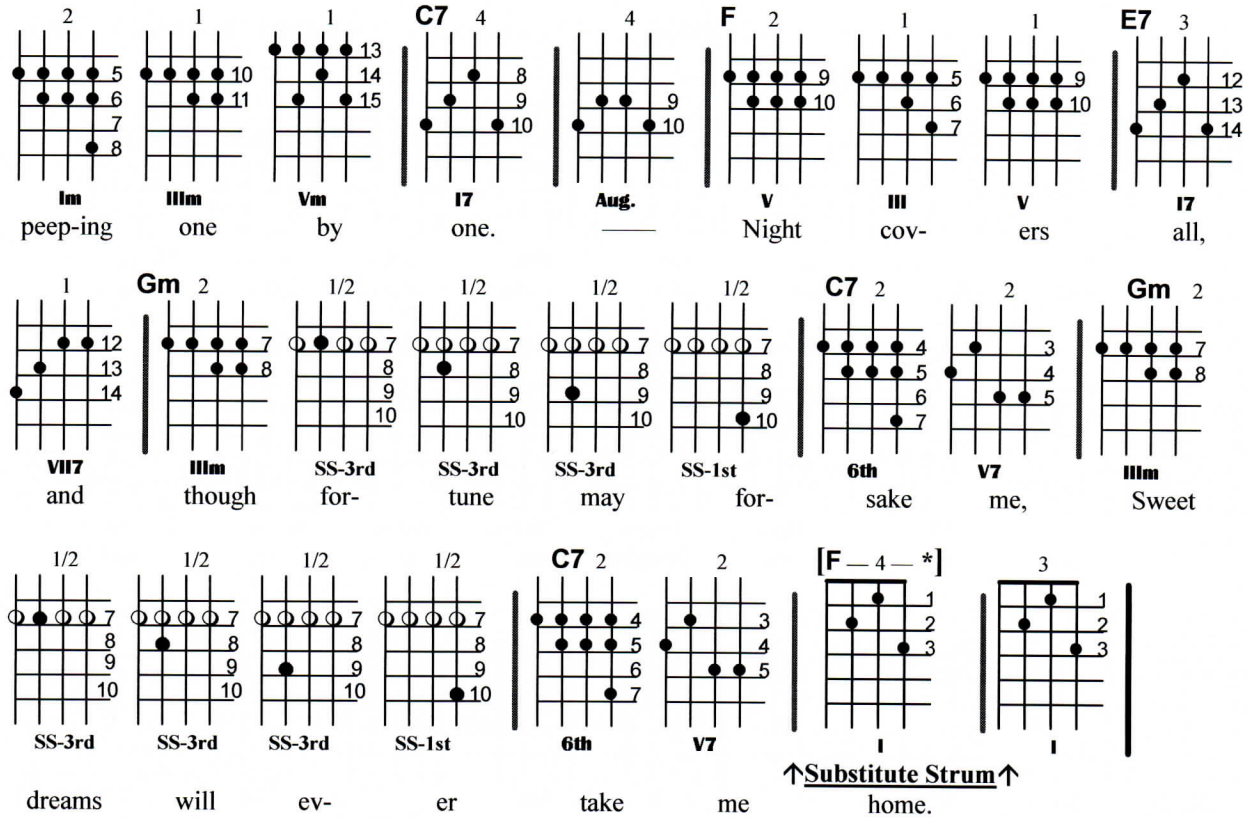
F	E7	Gm	C7/ Caug	Gm	C7	F	C7/ Caug
F	E7	Gm	C7	Gm	C7	F	F
B♭m	B♭m	F	F	B♭m	B♭m	C7+	F/ C7
F	E7	Gm	C7	Gm	C7	F	F

Key of F

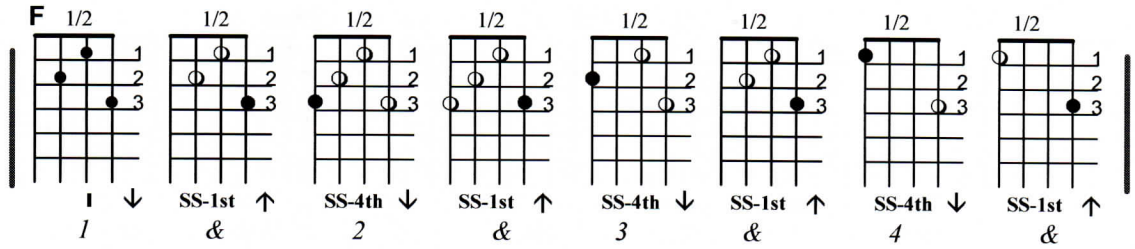
Home

(P.VanSteeden, H.Clarkson, G.Glarkson, 1931)



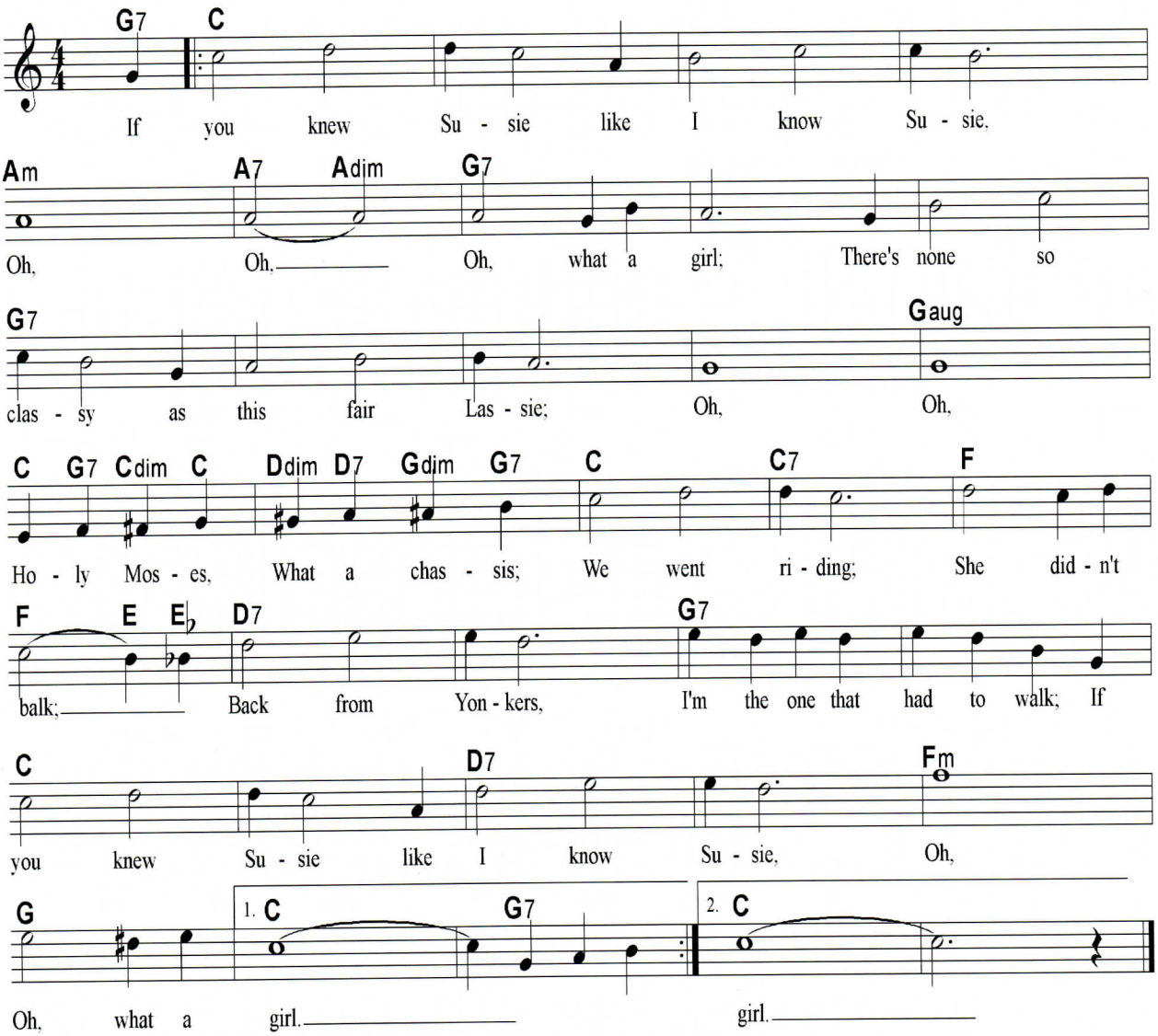


Substitute Strum which may be used in place of chords indicated above.



IF YOU KNEW SUSIE

(B.DeSylva, J.Meyer, 1925)



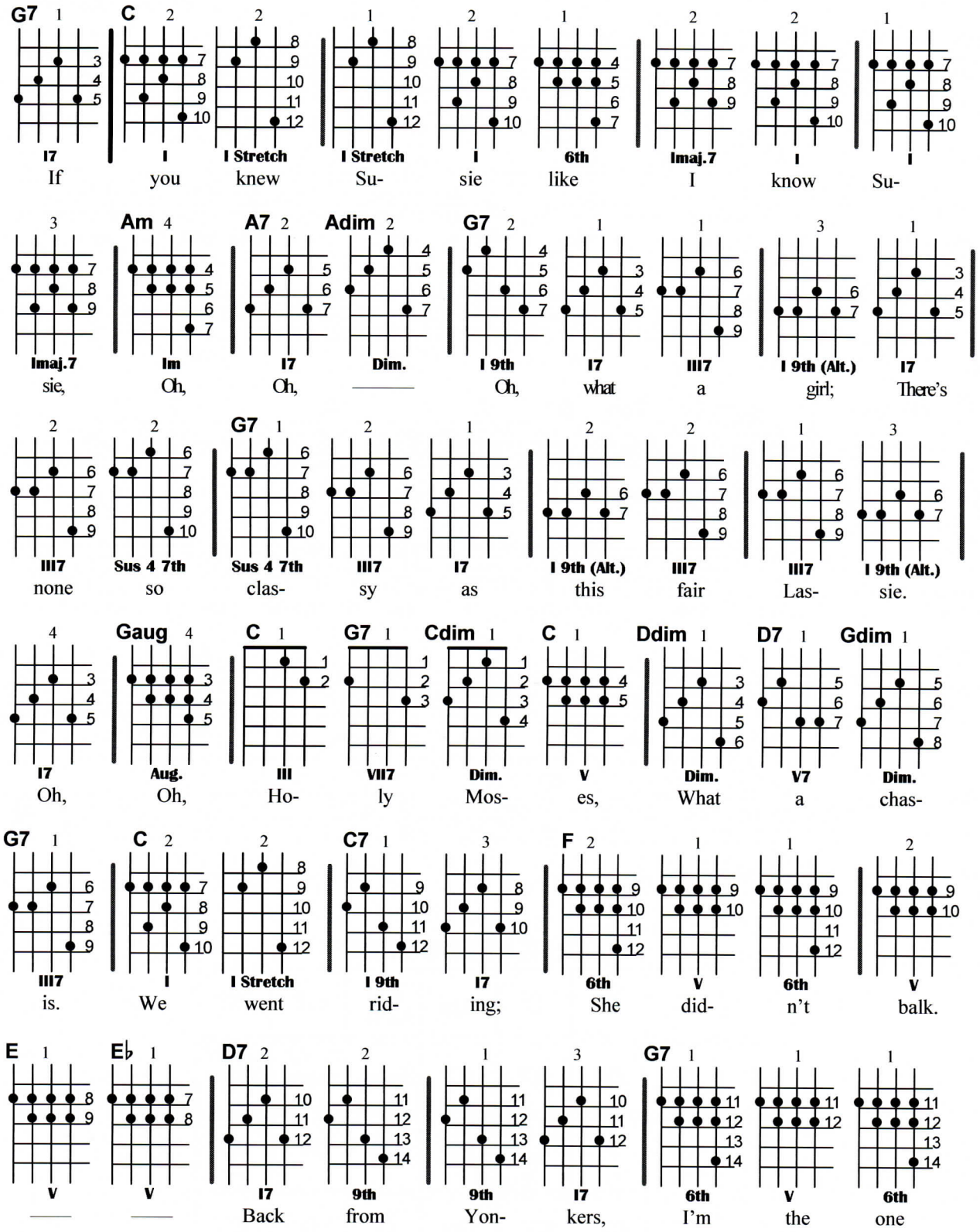
IF YOU KNEW SUSIE

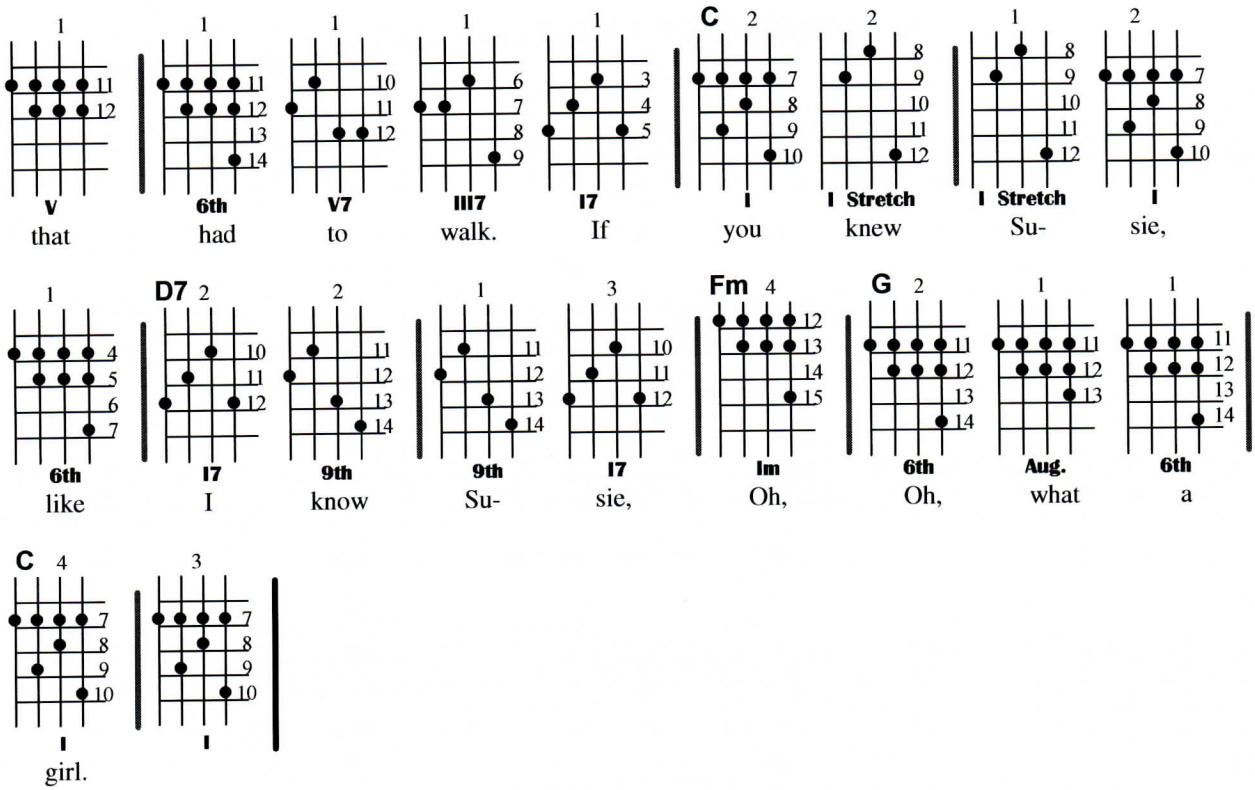
C	C	C	C	Am	A7/ Adim	G7	G7
G7	G7	G7	G7	G7	Gaug	C/ G7 Cdim/ C	D- / D7 Gdim/ G7
C	C7	F	F/ E/ E♭ 2 / 1 / 1	D7	D7	G7	G7
C	C	D7	D7	Fm	G	C	C

Key of C

If You Knew Susie

(B.DeSylva, J.Meyer, 1925)




V
that
6th
had
V7
to
III7
walk.
I7
If
C
I
you
I Stretch
knew
I Stretch
Su-
I
sie,
6th
like
D7
I7
I
9th
know
9th
Su-
I7
sie,
Fm
Im
Oh,
G
6th
Oh,
Aug.
what
6th
a
C
I
girl.
I

I'M LOOKING OVER A FOUR LEAF CLOVER

(M.Dixon, H.Woods, 1927)

C C D7
I'm look - ing o - ver a four leaf clo - ver that I o - ver -

D7 G7
looked be - fore. One leaf is sun - shine, The

C Gm6 A7 D7 G7
sec - ond is rain. Third is the ros - es that grow in the

G7 C C
lane. No need ex - plain - ing, the one re - main - ing is

D7 D7 F
some - bod - y I a - dore. I'm look - ing

Fm Adim Em A7 D7 G7
o - ver a four leaf clo - ver that I o - ver - looked be -

1. C G7 fore.

2. C fore.

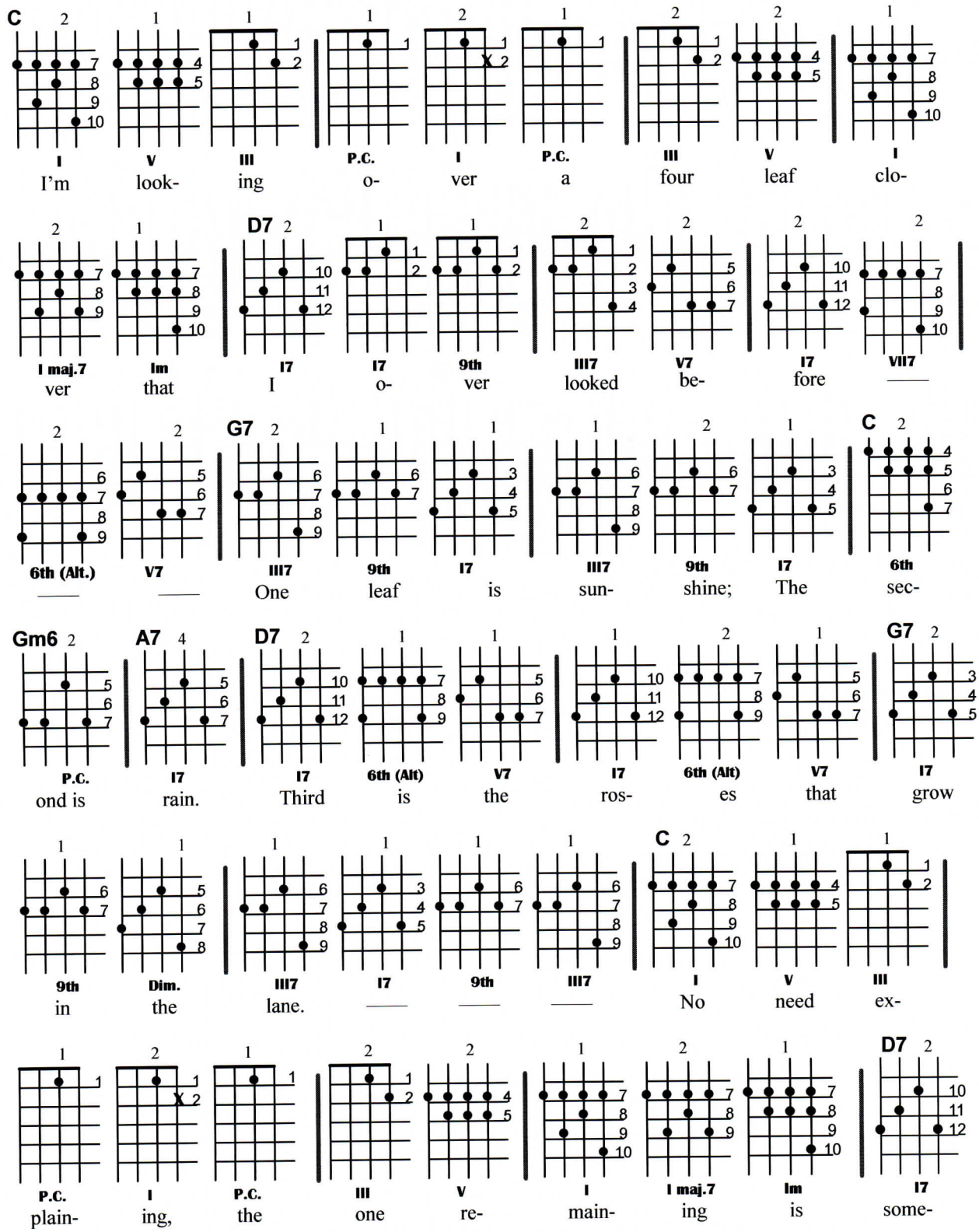
I'M LOOKING OVER A FOUR LEAF CLOVER

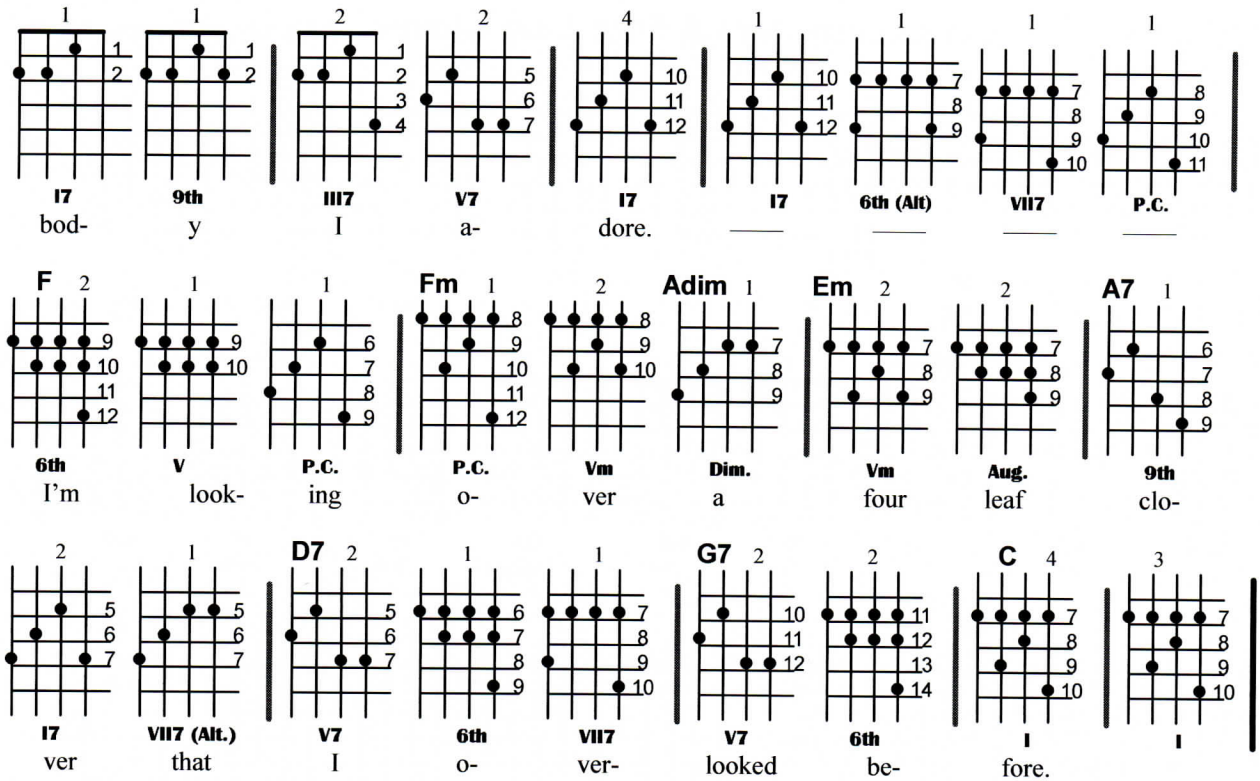
C	C	C	C	D7	D7	D7	D7
G7	G7	C/ Gm6	A7	D7	D7	G7	G7
C	C	C	C	D7	D7	D7	D7
F	Fm/ Adim 3 / 1	Em	A7	D7	G7	C	C

Key of C

I'm Looking Over A Four Leaf Clover

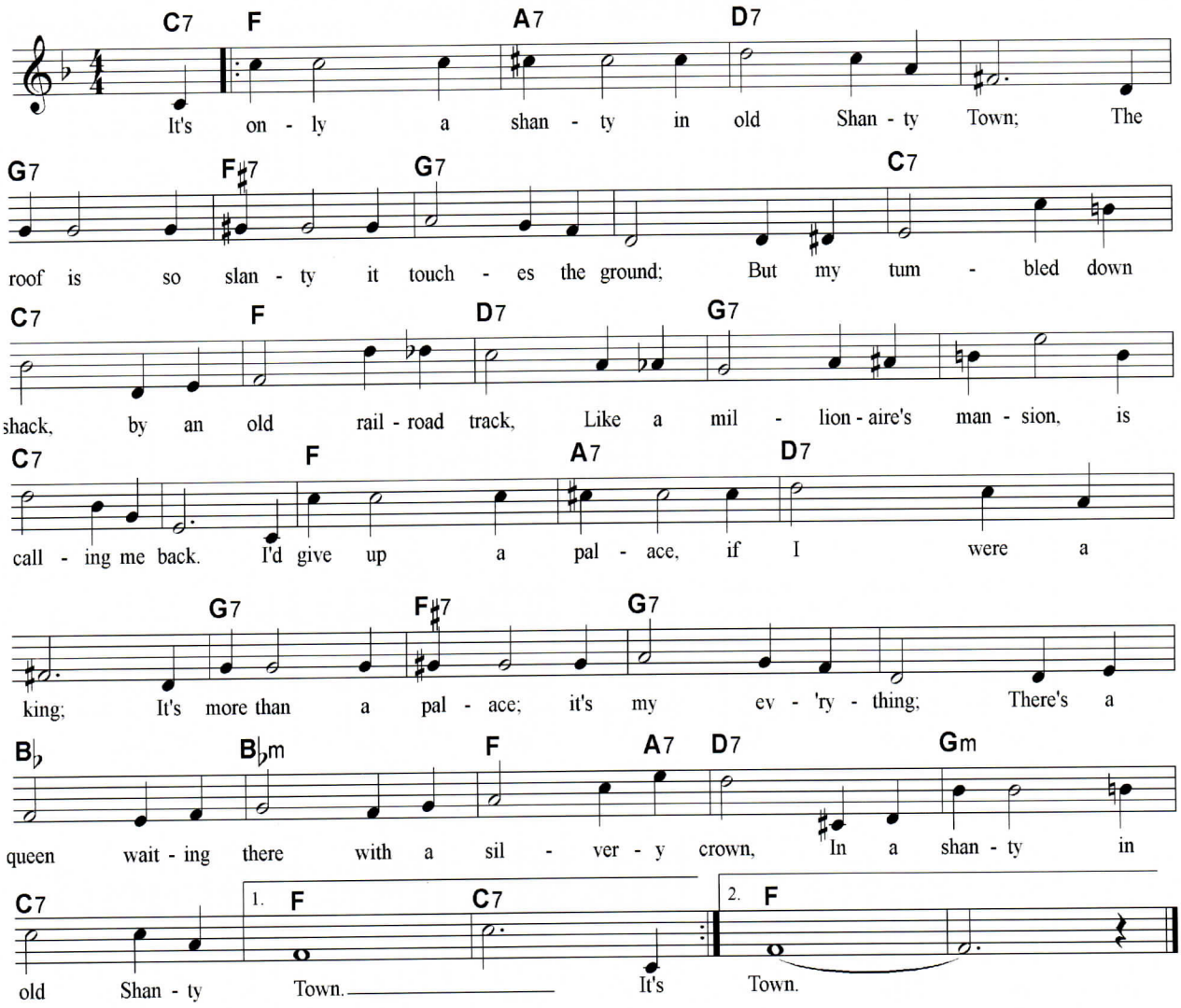
(M.Dixon, H.Woods, 1927)




I7 9th III7 V7 I7 I7 6th (Alt) VII7 P.C.
bod- y I a- dore. ___ ___ ___ ___
F 6th I'm
V look-
P.C. ing
Fm P.C. o-
Vm ver
Adim Dim. a
Em Vm four
Aug. leaf
A7 9th clo-
I7 ver
VII7 (Alt.) that
D7 V7 I
6th o-
VII7 ver-
G7 V7 looked
6th be-
C I fore.
I

IN A SHANTY IN OLD SHANTY TOWN

(J.Little, J.Siras, J.Young, 1932)



IN A SHANTY IN OLD SHANTY TOWN

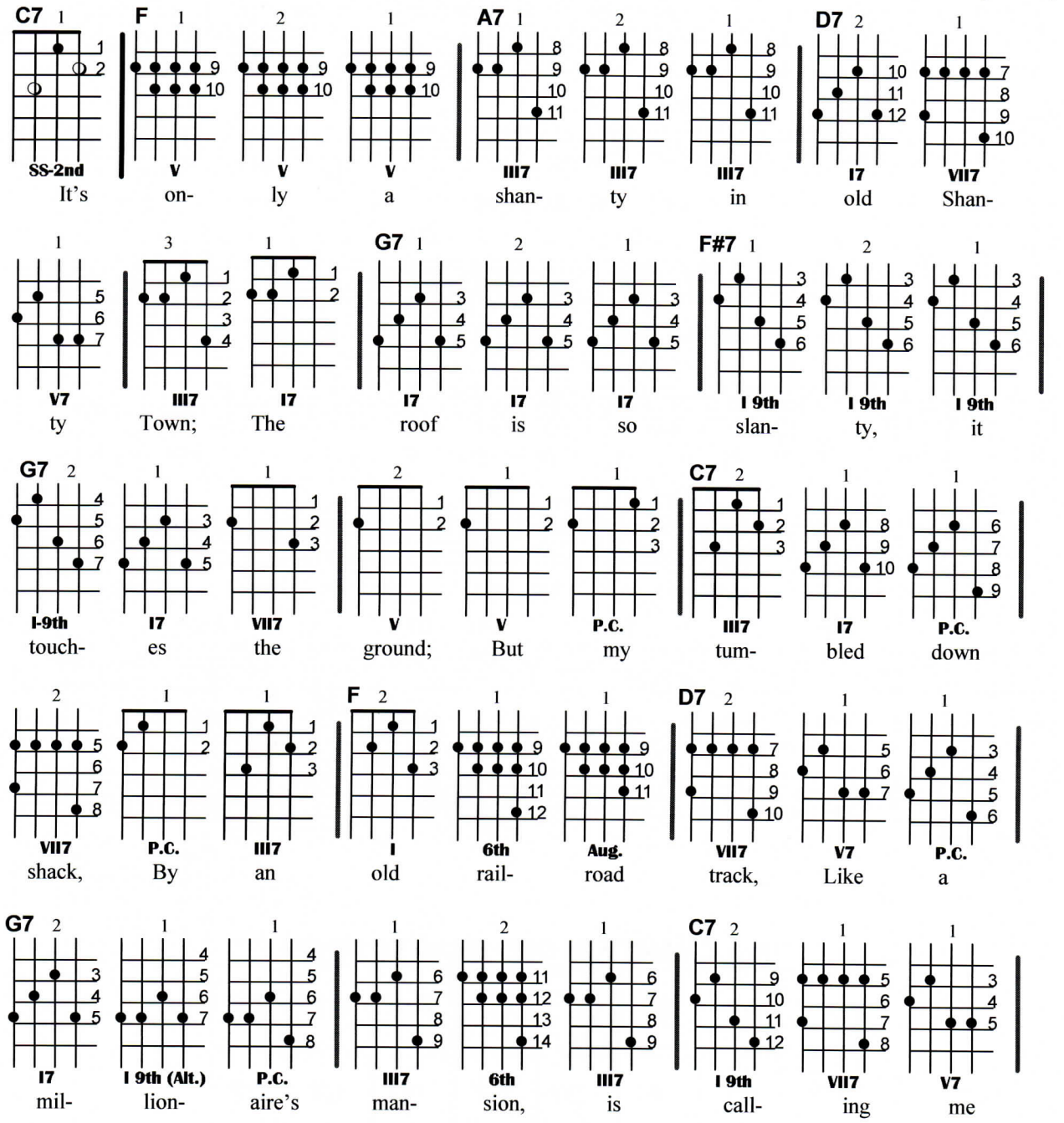
F	A7	D7	D7	G7	F#7	G7	G7
C7	C7	F	D7	G7	G7	C7	C7
F	A7	D7	D7	G7	F#7	G7	G7
B♭	B♭m	F/ A7 3 / 1	D7	Gm	C7	F	F

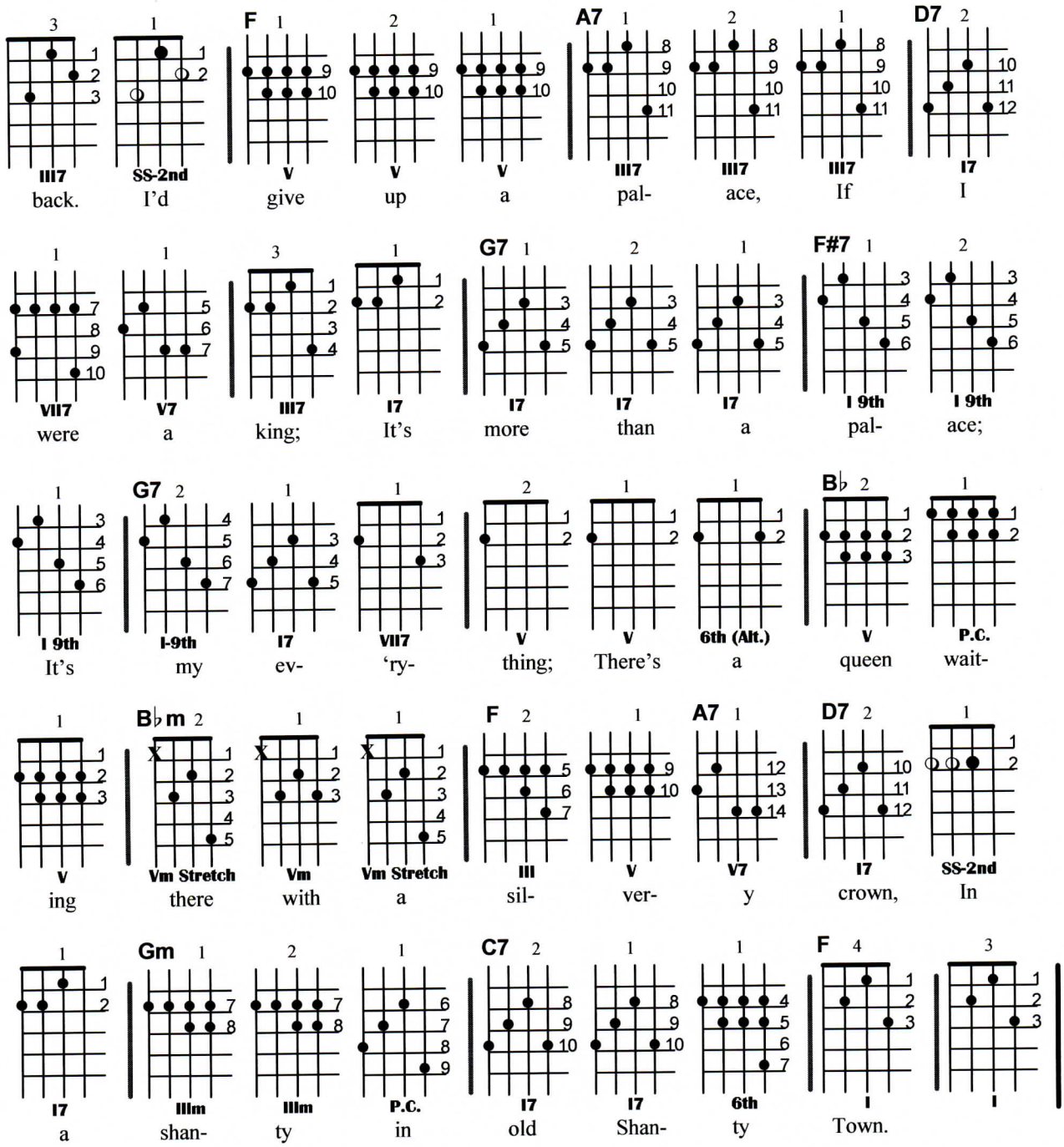
Originally written as a waltz, "Shanty Town" is open to interpretation as to where to place the extra beat in each measure when playing the tune in 4/4 time. The version below is fairly typical.

Key of F

In A Shanty In Old Shanty Town

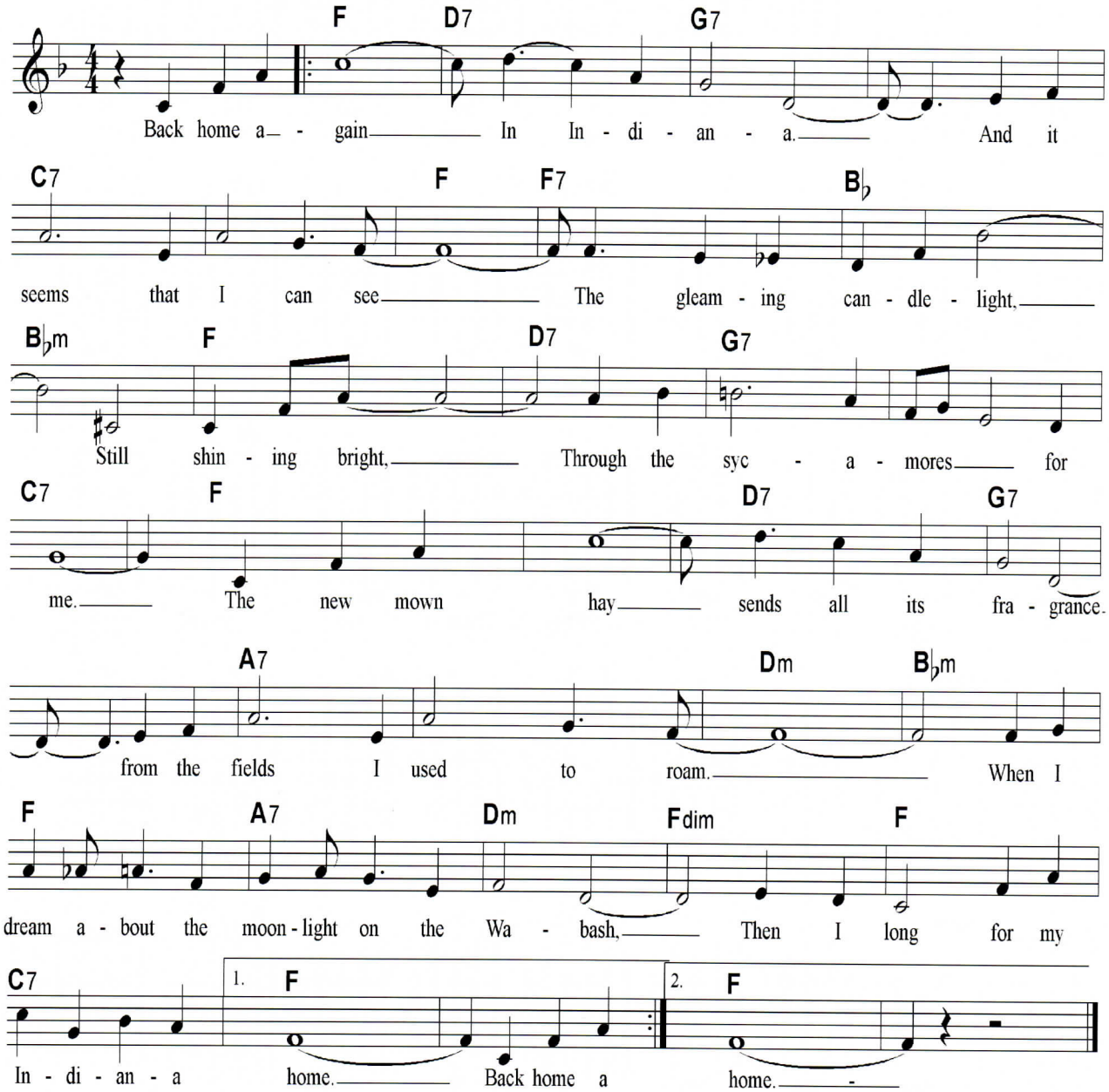
(J.Little, J.Siras, J.Young, 1932)




III7 back.
SS-2nd I'd
F V give
V up
V a
A7 III7 pal-
III7 ace,
III7 If
D7 I7 I
VII7 were
V7 a
III7 king;
I7 It's
G7 I7 more
I7 than
I7 a
F#7 I 9th pal-
I 9th ace;
I 9th It's
G7 I-9th my
I7 ev-
VII7 'ry-
V thing;
V There's
6th (Alt.) a
B♭ V queen
P.C. wait-
V ing
B♭m Vm Stretch there
Vm with
Vm Stretch a
F III sil-
V ver-
A7 V7 y
D7 I7 crown,
SS-2nd In
I7 a
Gm IIIm shan-
IIIm ty
P.C. in
C7 I7 old
I7 Shan-
6th ty
F I Town.
I

INDIANA

(B.MacDonald, J.Hanley, 1917)



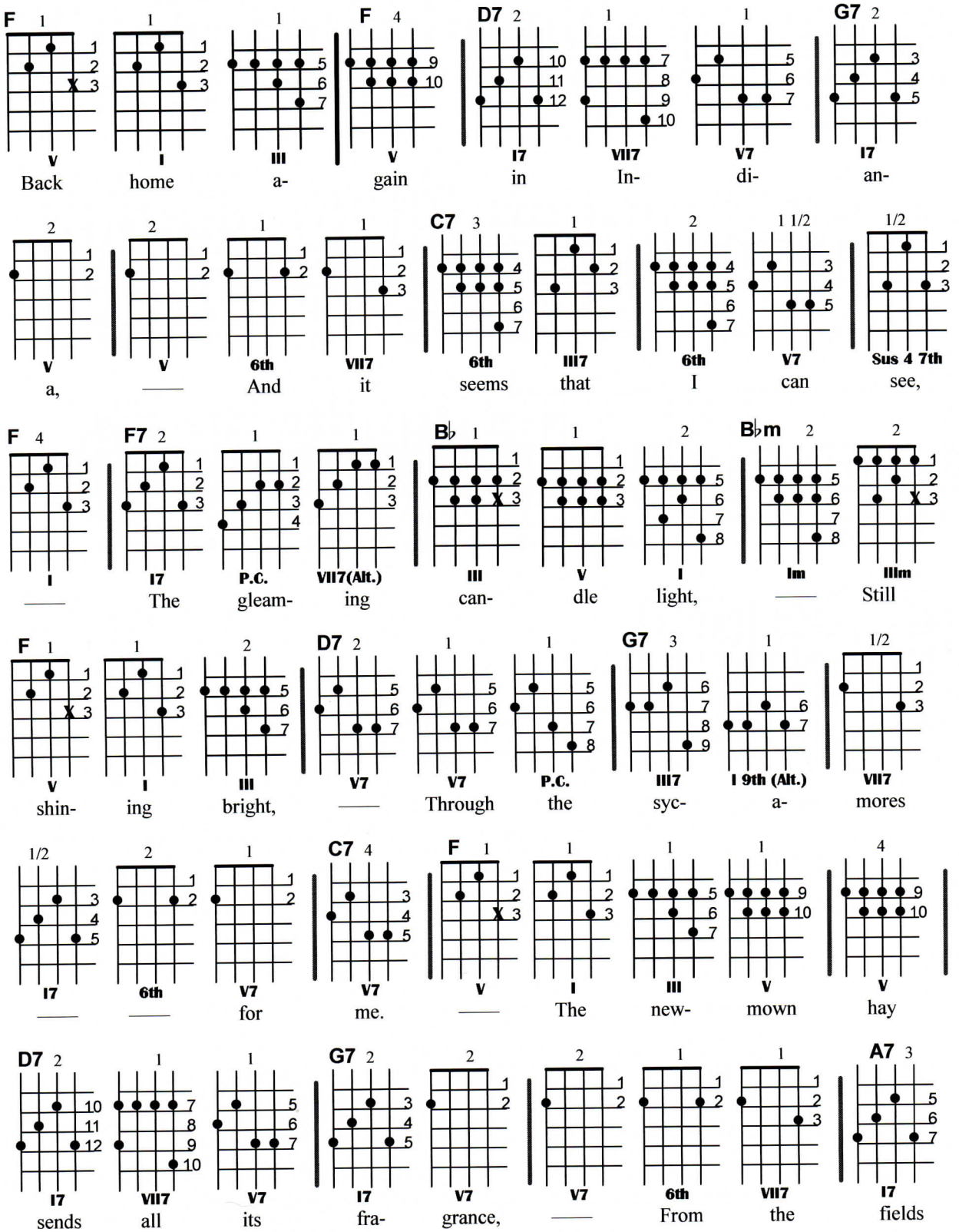
INDIANA

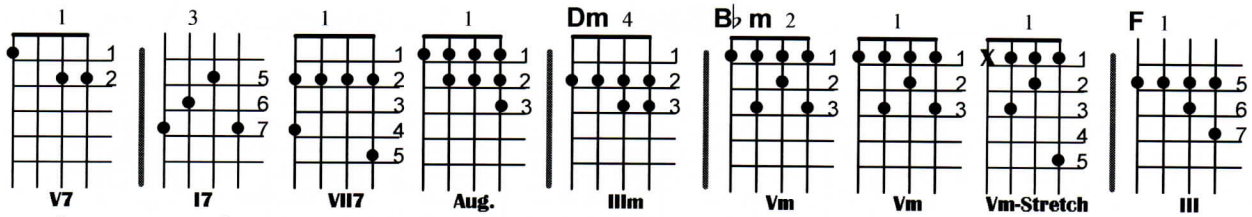
F	D7	G7	G7	C7	C7	F	F7
B♭	B♭m	F	D7	G7	G7	C7	F
F	D7	G7	G7	A7	A7	Dm	B♭m
F	A7	Dm	Fdim	F	C7	F	F

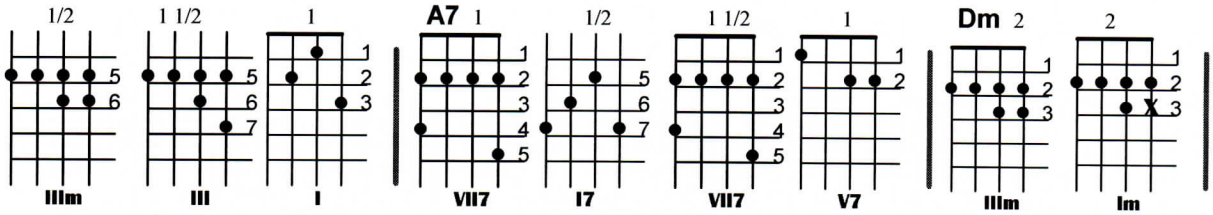
Key of F

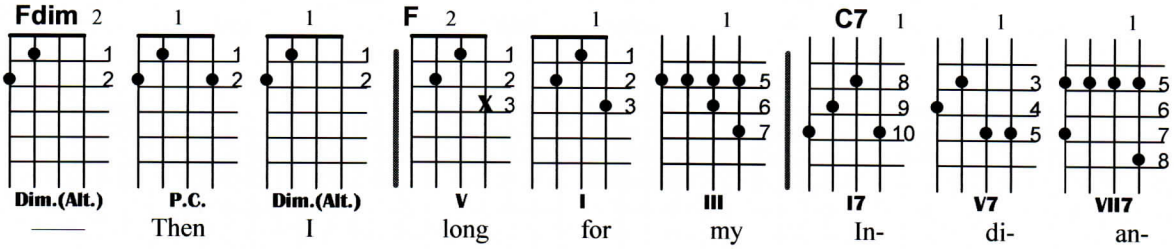
Indiana

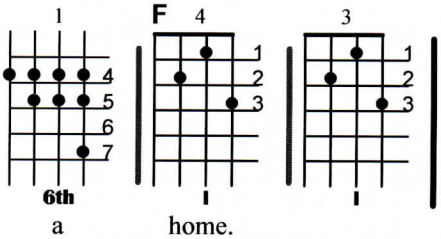
(B.MacDonald, J.Hanley, 1917)




1 3 1 1 Dm 4 B♭m 2 1 1 F 1
V7 I7 VII7 Aug. IIIm Vm Vm Vm-Stretch III
I used to roam. —— —— When I dream


1/2 1 1/2 1 A7 1 1/2 1 1/2 1 Dm 2 2
IIIm III I VII7 I7 VII7 V7 IIIm Im
a- bout the moon- light on the Wa- bash,


Fdim 2 1 1 F 2 1 1 C7 1 1 1
Dim.(Alt.) P.C. Dim.(Alt.) V I III I7 V7 VII7
—— Then I long for my In- di- an-


1 F 4 3
6th I I
a home.

JA-DA

(B.Carleton, 1918)

F D7 G7 C7 F

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

F D7 G7 C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

F Bdim Gm C7 F Bdim Gm C7

That's a fun - ny lit - tle bit of mel - o - dy. It's so sooth - ing and ap - peal - ing to me, It goes

F D7 1. G7 C7 F C7

Ja Da, Ja Da, Ja Da, Ja Da, Jing, Jing, Jing.

2. G7 C7 F

Ja Da, Ja Da, Jing, Jing, Jing.

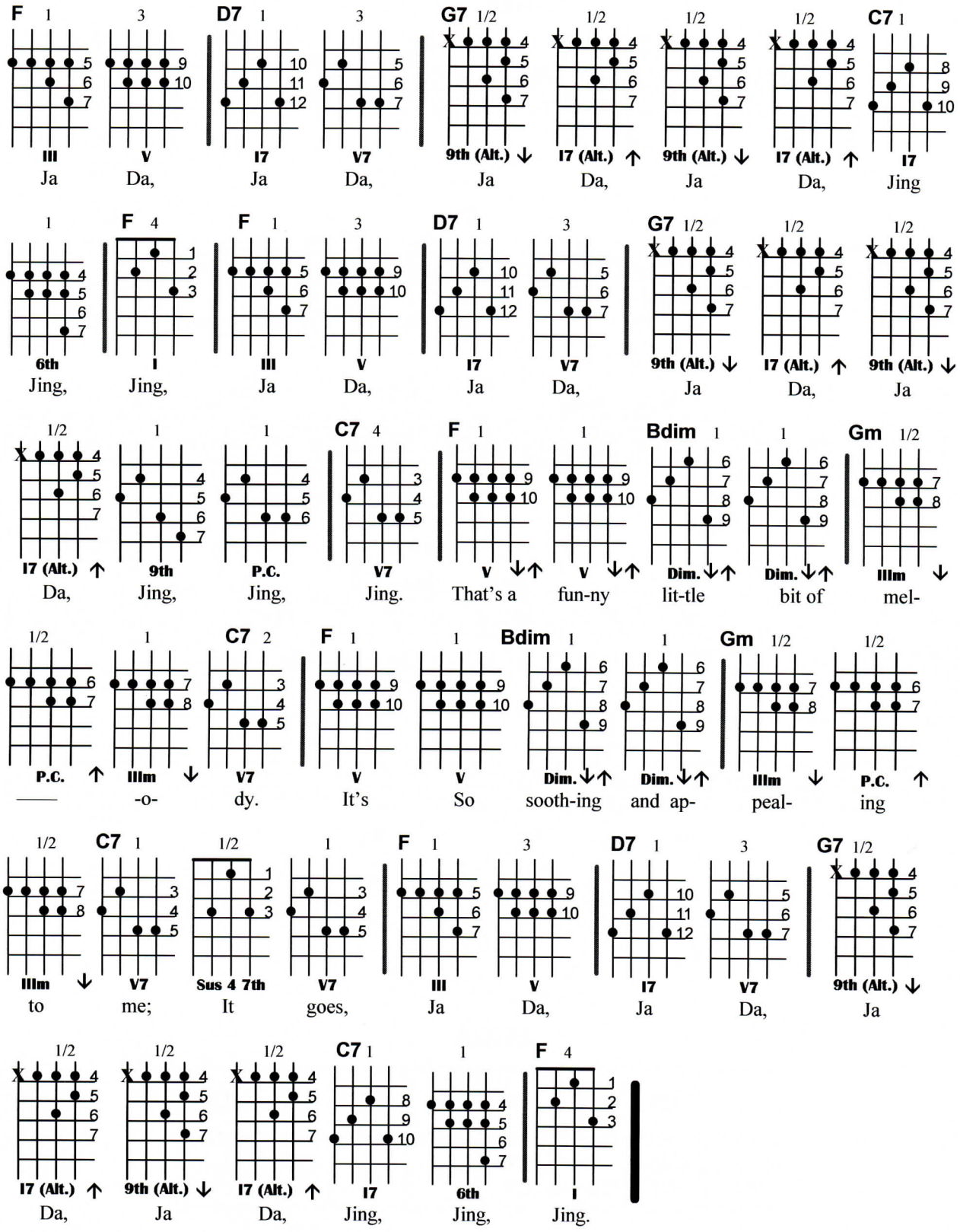
JA-DA

F	D7	G7/ C7	F	F	D7	G7	C7
F/ Bdim	Gm/ C7	F/ Bdim	Gm/ C7	F	D7	G7/ C7	F

Key of F

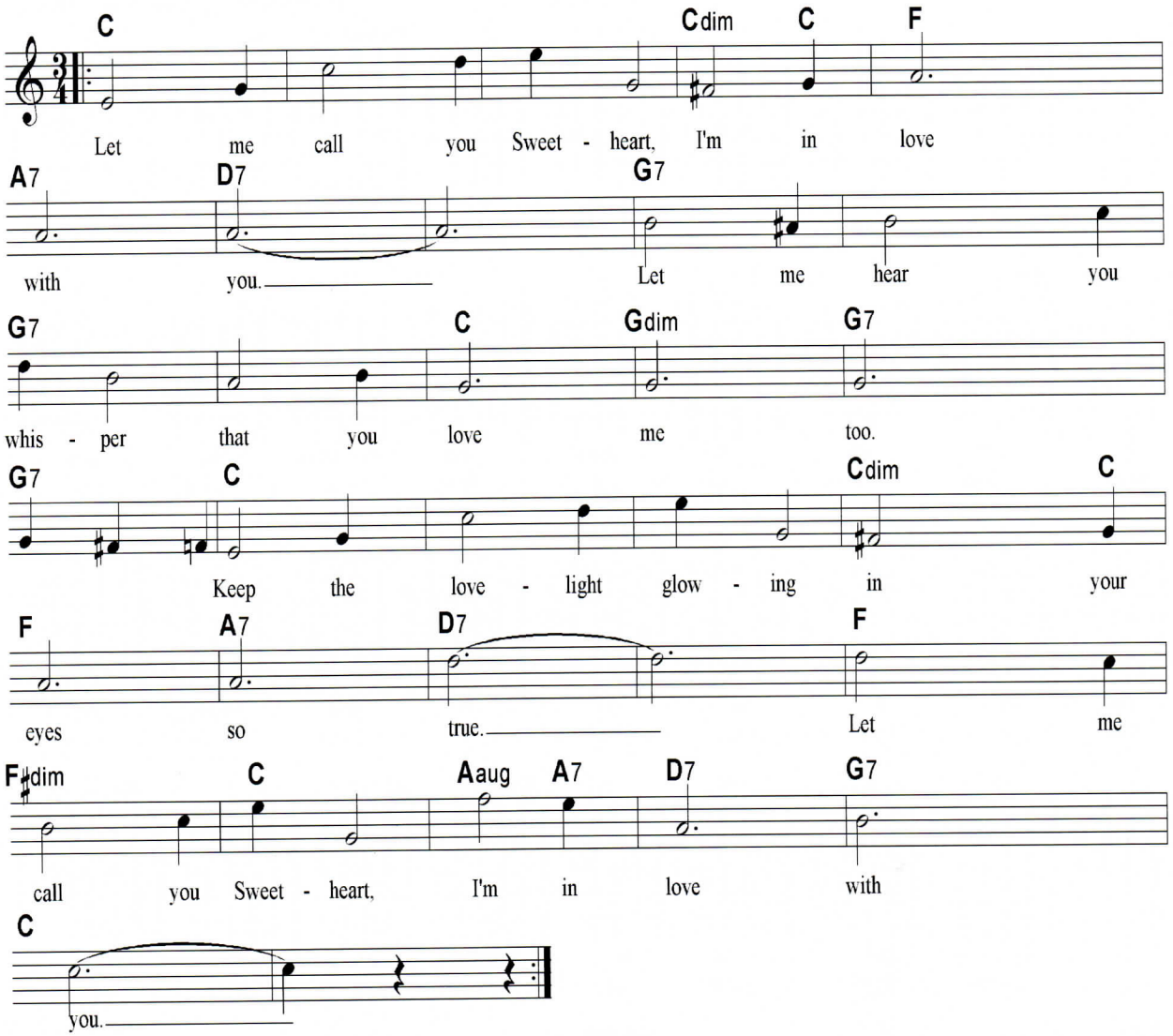
Ja-Da

(Bob Carleton, 1918)



LET ME CALL YOU SWEETHEART

(B.Whitson, L.Friedman, 1910)



LET ME CALL YOU SWEETHEART

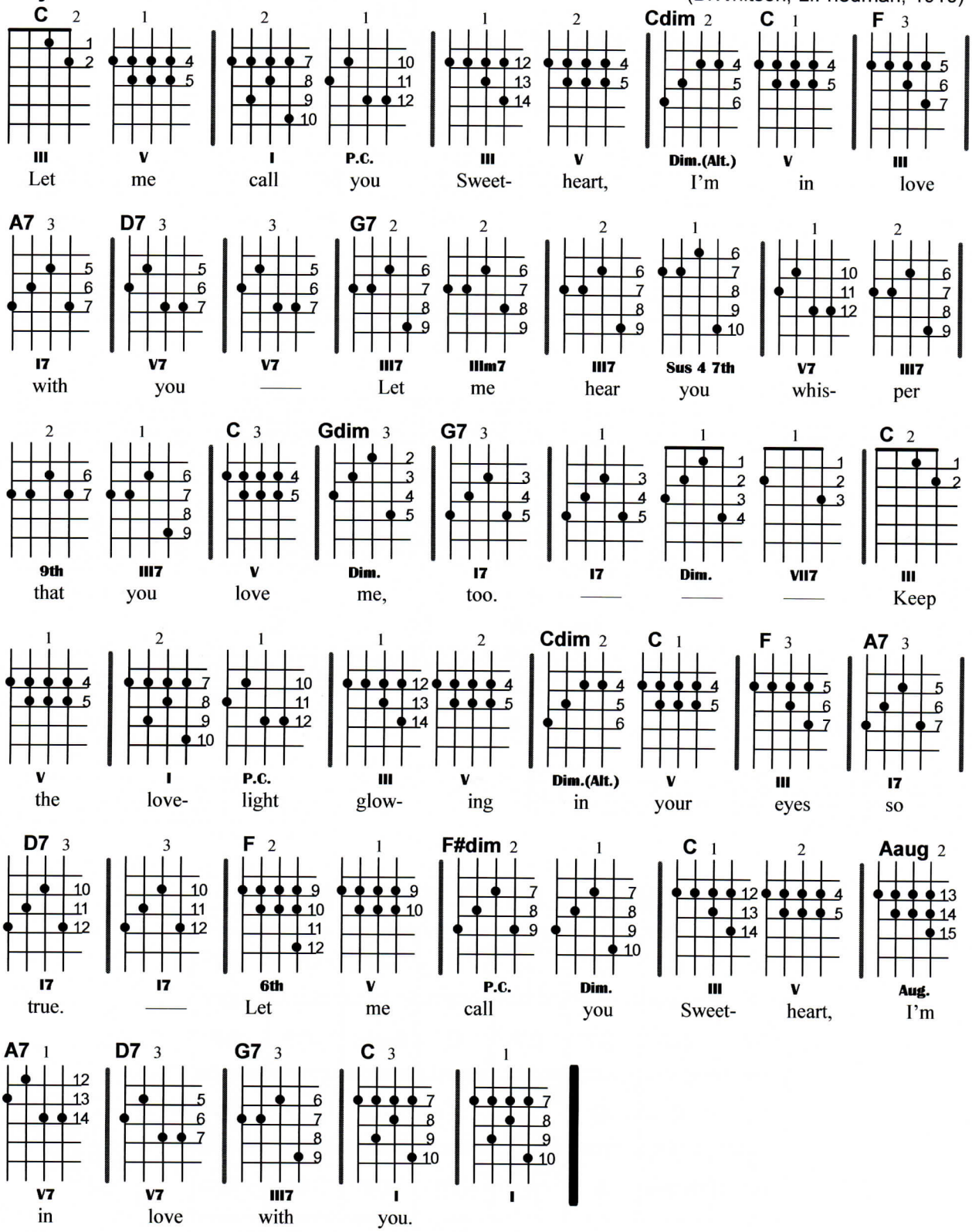
C	C	C	Cdim/ C 2 / 1	F	A7	D7	D7
G7	G7	G7	G7	C	Gdim	G7	G7
C	C	C	Cdim/ C 2 / 1	F	A7	D7	D7
F	F#dim	C	Aaug/ A7 2 / 1	D7	G7	C	C

Note: $\frac{3}{4}$ **Time =** 3

Let Me Call You Sweetheart

Key of C

(B.Whitson, L.Friedman, 1910)



MARGIE

(B.Davis, C.Conrad, J.Robinson 1920)

F F F7
My lit - tle Mar - gie, I'm al - ways think - ing of you,

B♭ F
Mar - gie; I'll tell the world I love you; Don't for -

Cm D7 G7
get your prom - ise to me. I have bought a

C7 F
home and ring and ev - 'ry - thing, for Mar - gie, You've been my

F7 B♭ A7 F
in - spir - a - tion, Days are nev - er blue; Af - ter

F D7 Gm
all is said and done, There is real - ly on - ly one; Oh, Mar - gie,

C7 1. F C7 Fdim 2. F
Mar - gie, it's you. you.

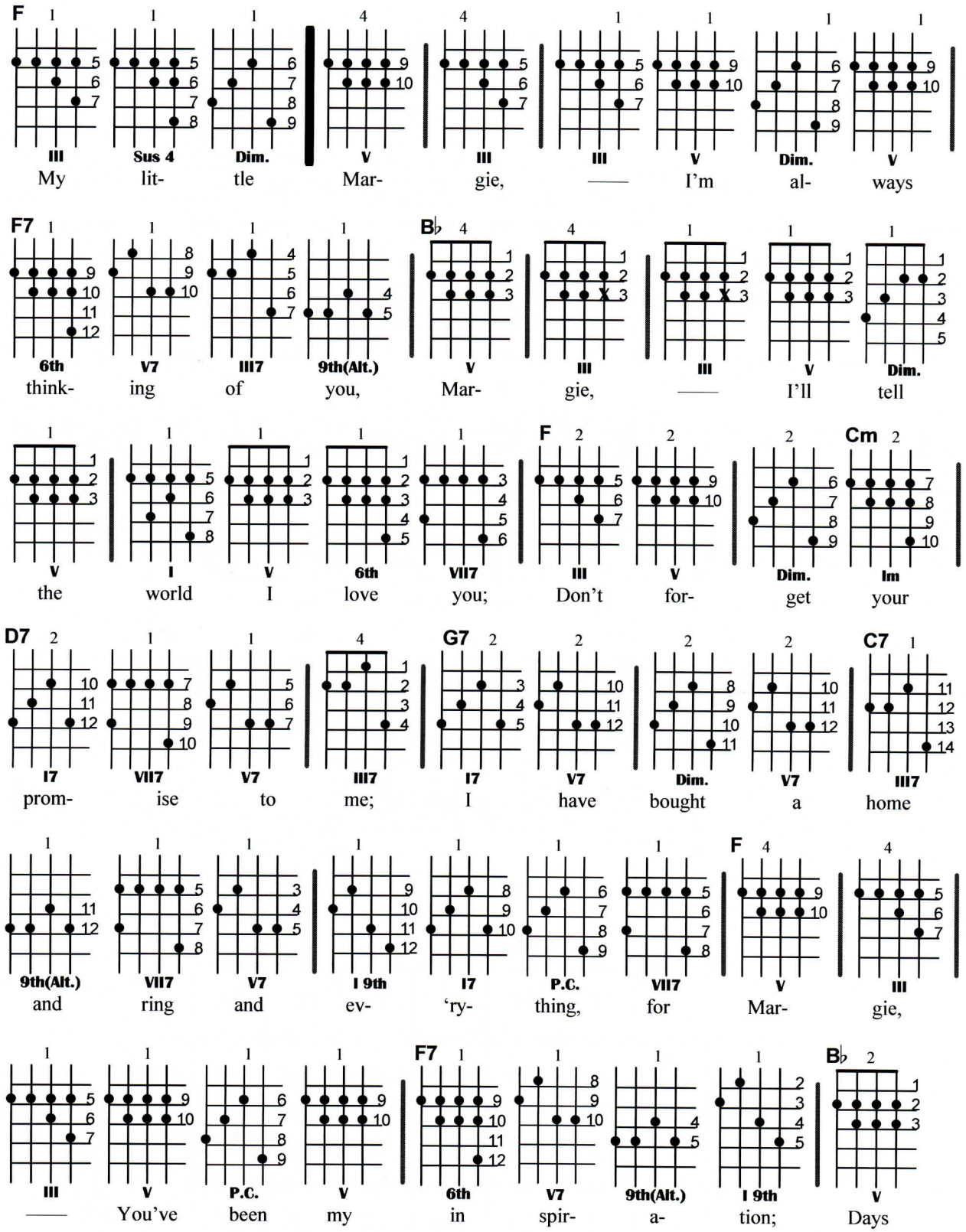
MARGIE

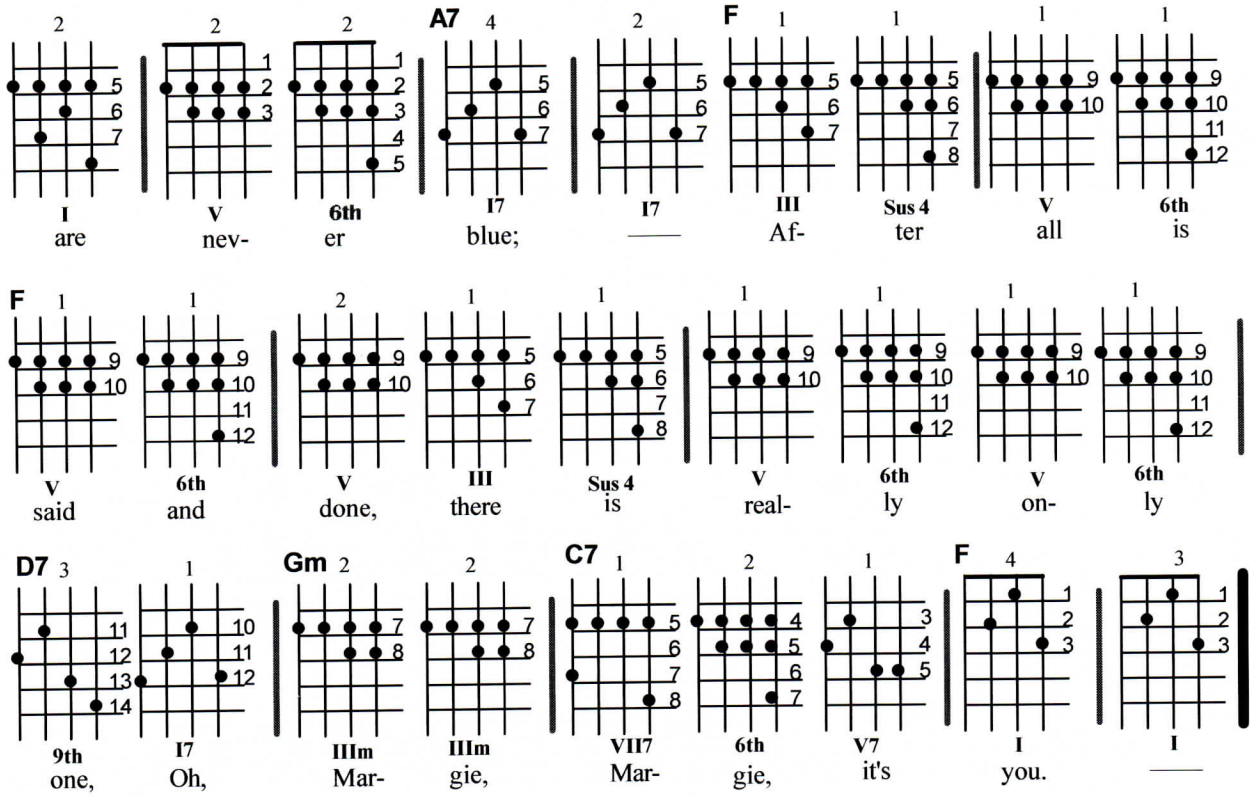
F	F	F	F7	B♭	B♭	B♭	B♭
F	F/ Cm	D7	D7	G7	G7	C7	C7
F	F	F	F7	B♭	B♭	A7	A7/ F
F	F	F	D7	Gm	C7	F	F

Key of F

Margie

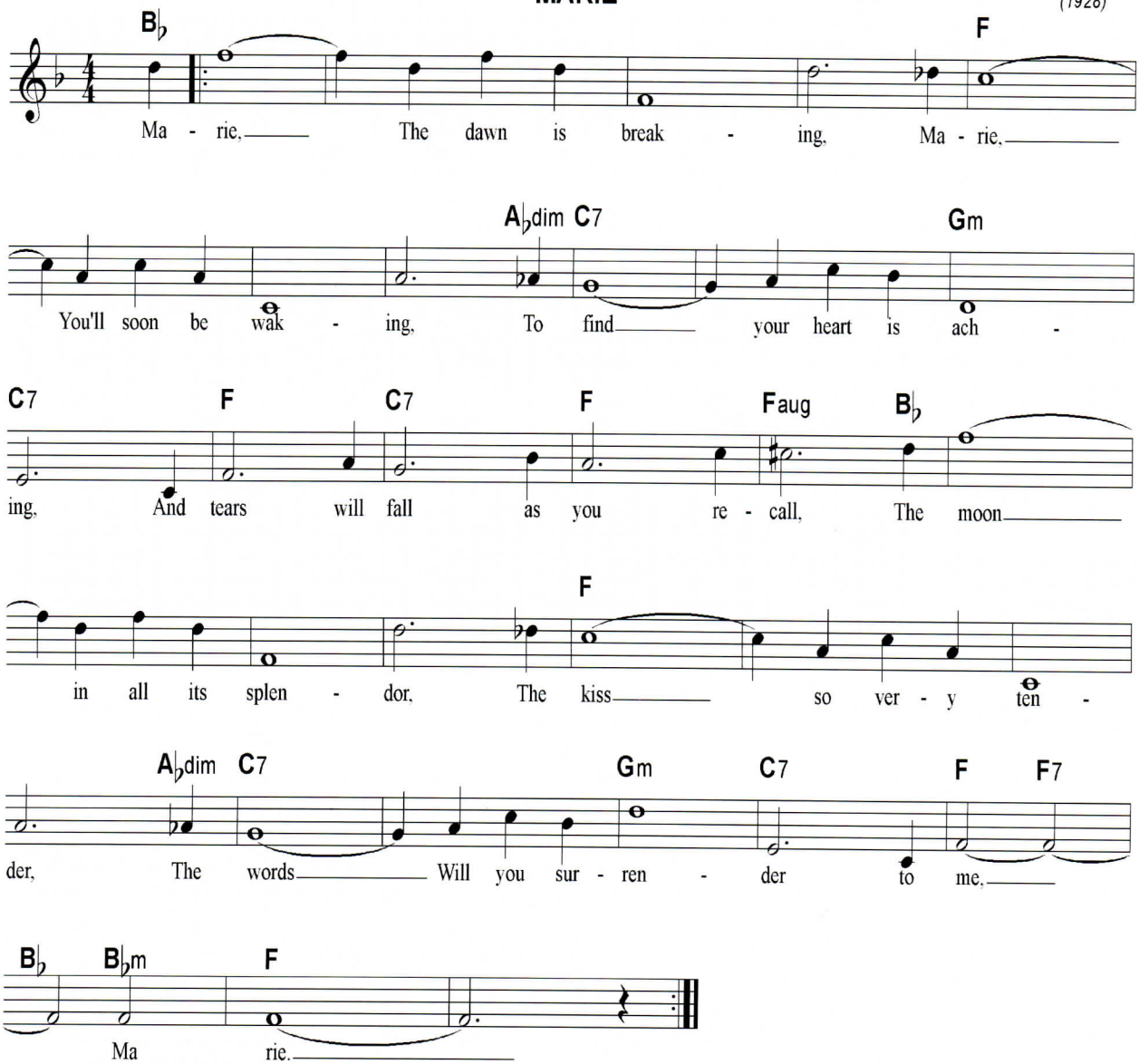
(B.Davis, C.Conrad, J.Robinson, 1920)




A7
F
F
D7
Gm
C7
F
I are
V nev-
6th er
I7 blue;
I7 ——
III Af-
Sus 4 ter
V all
6th is
V said
6th and
V done,
III there
Sus 4 is
V real-
6th ly
V on-
6th ly
9th one,
I7 Oh,
IIIm Mar-
IIIm gie,
VII7 Mar-
6th gie,
V7 it's
I you.
I ——

MARIE

(1928)



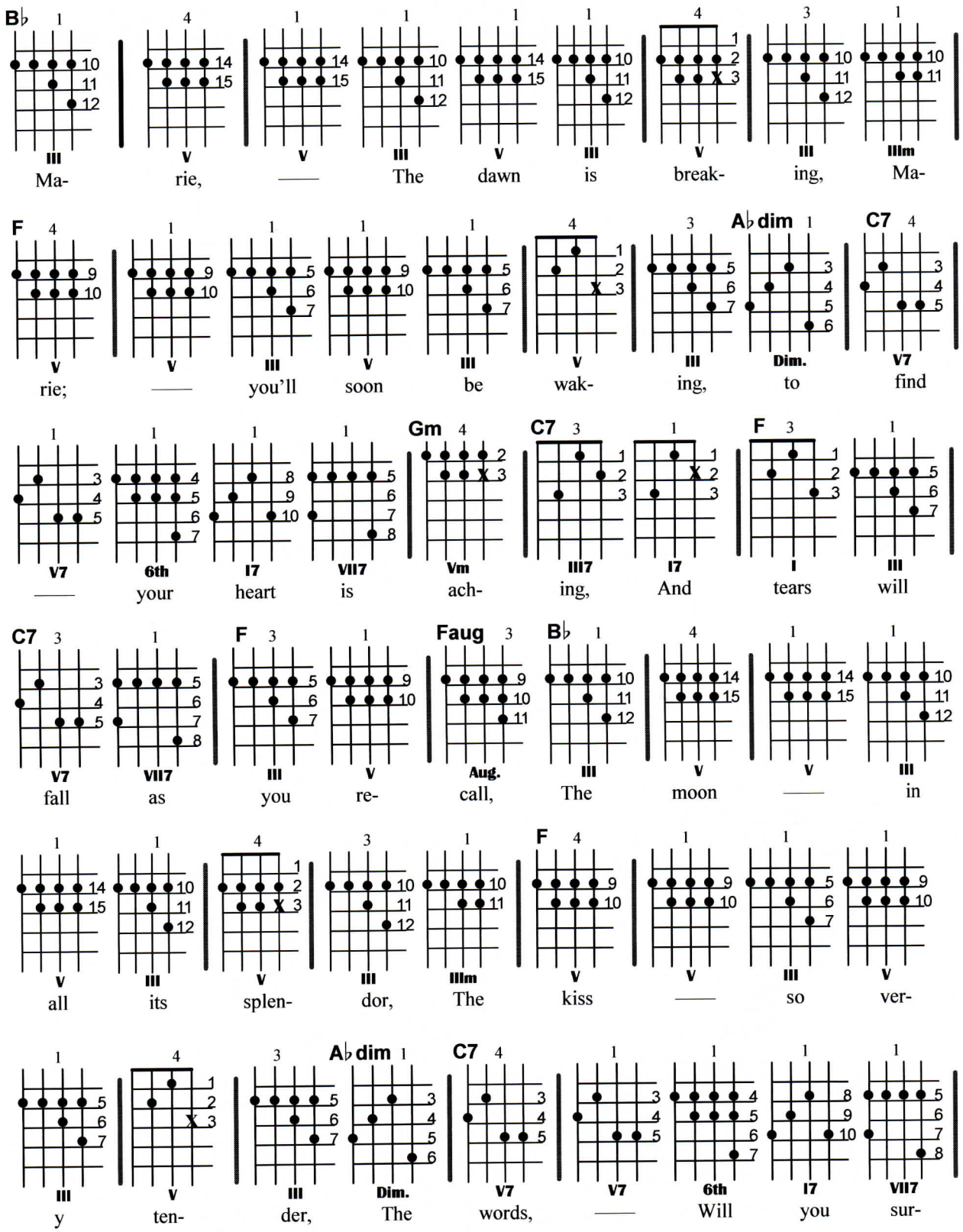
MARIE

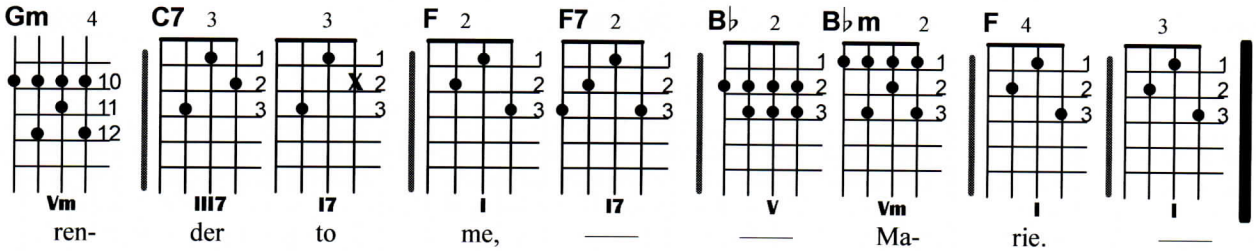
B♭	B♭	B♭	B♭	F	F	F	F/ A♭dim 3 / 1
C7	C7	Gm	C7	F	C7	F	Faug/ B♭ 3 / 1
B♭	B♭	B♭	B♭	F	F	F	F/ A♭dim 3 / 1
C7	C7	Gm	C7	F/ F7	B♭/ Bbm	F	F

Key of F

Marie

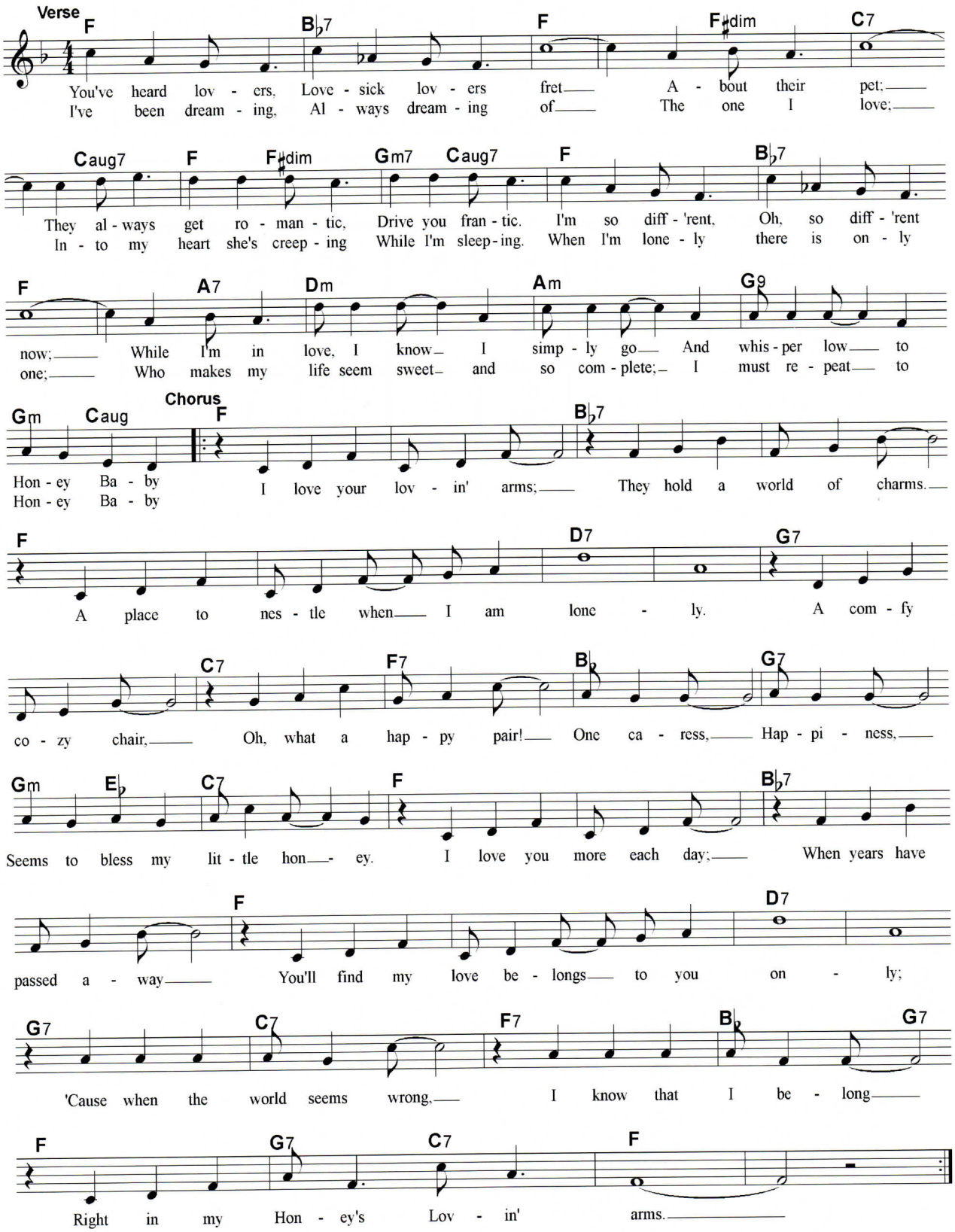
(1928)




Gm 4
10
11
12
Vm
ren-
C7 3
1
2
3
III7
der
3
1
X 2
3
I7
to
F 2
1
2
3
I
me,
F7 2
1
2
3
I7
——
B♭ 2
1
2
3
V
——
B♭m 2
1
2
3
Vm
Ma-
F 4
1
2
3
I
rie.
3
1
2
3
I
——

MY HONEY'S LOVIN' ARMS

(H.Ruby, J.Meyer, 1922)



MY HONEY'S LOVIN' ARMS

VERSE

F	B♭7	F	F/ F#dim	C7	C7/ C7+	F/ F#dim	Gm7 C7+
F	B♭7	F	F/ A7	Dm	Am	G9	Gm/ C+

CHORUS

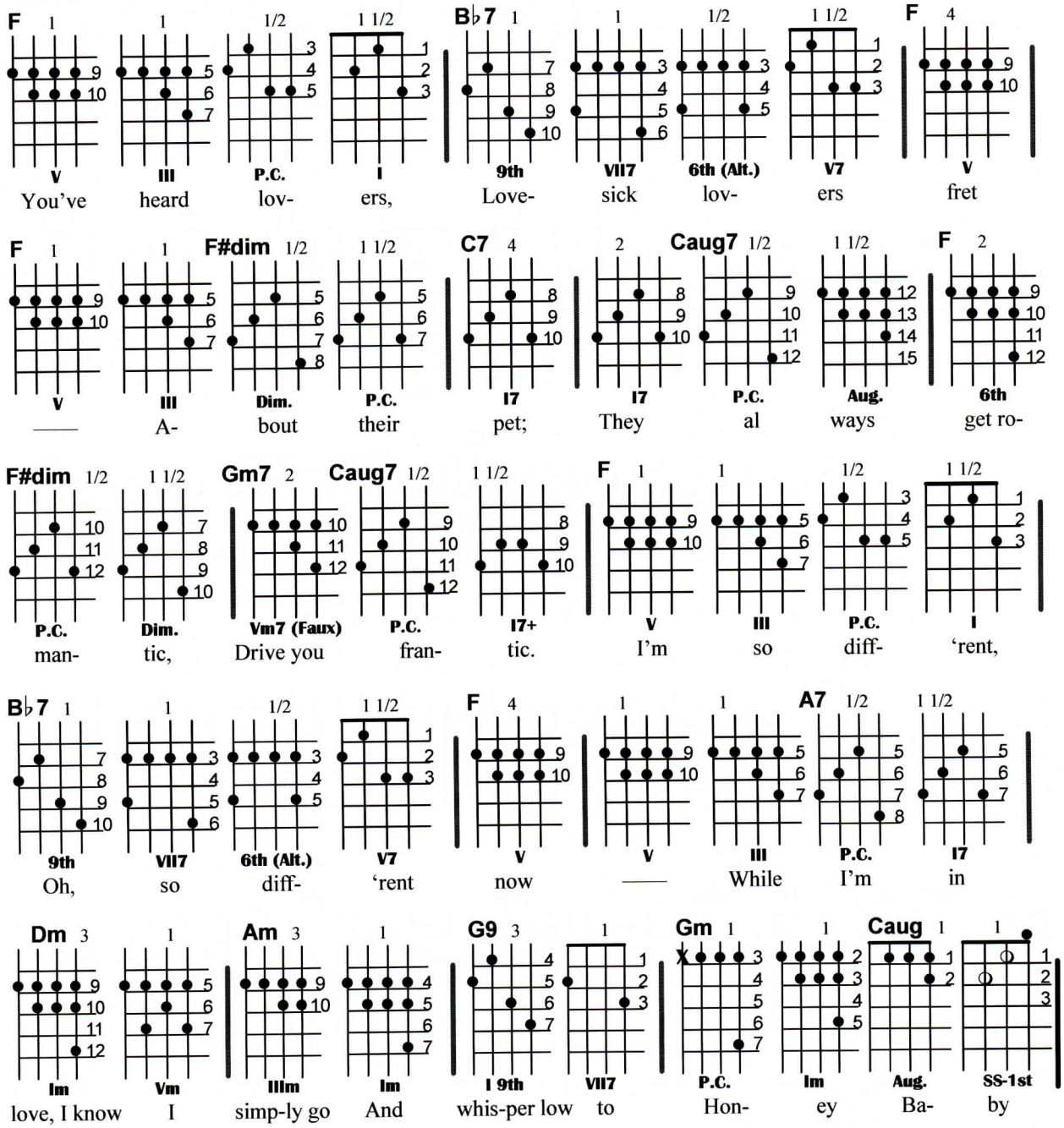
F	F	B♭7	B♭7	F	F	D7	D7
G7	G7	C7	F7	B♭	G7	Gm/ E♭	C7
F	F	B♭7	B♭7	F	F	D7	D7
G7	C7	F7	B♭/ G7	F	G7/ C7	F	F

Key of F

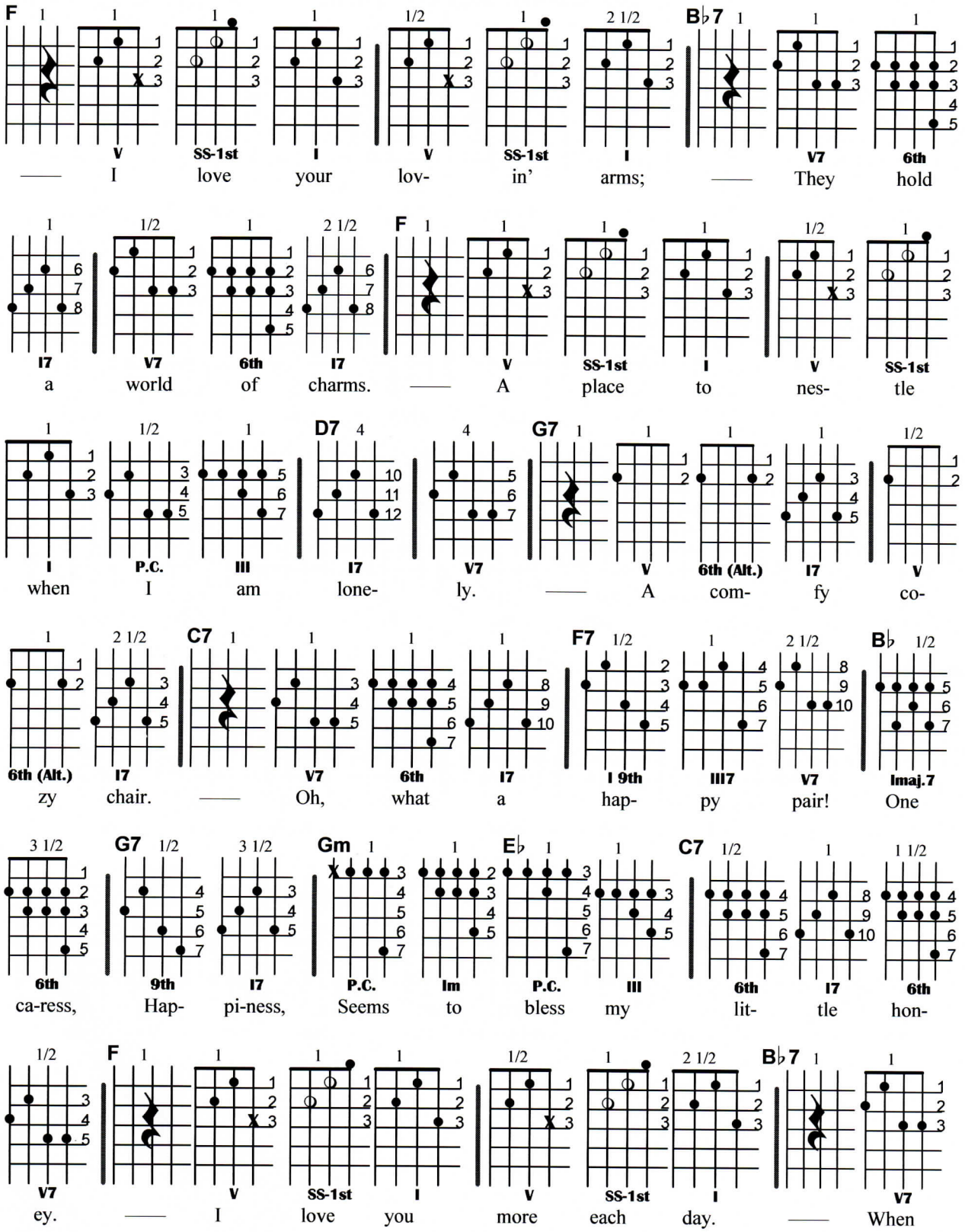
My Honey's Lovin' Arms

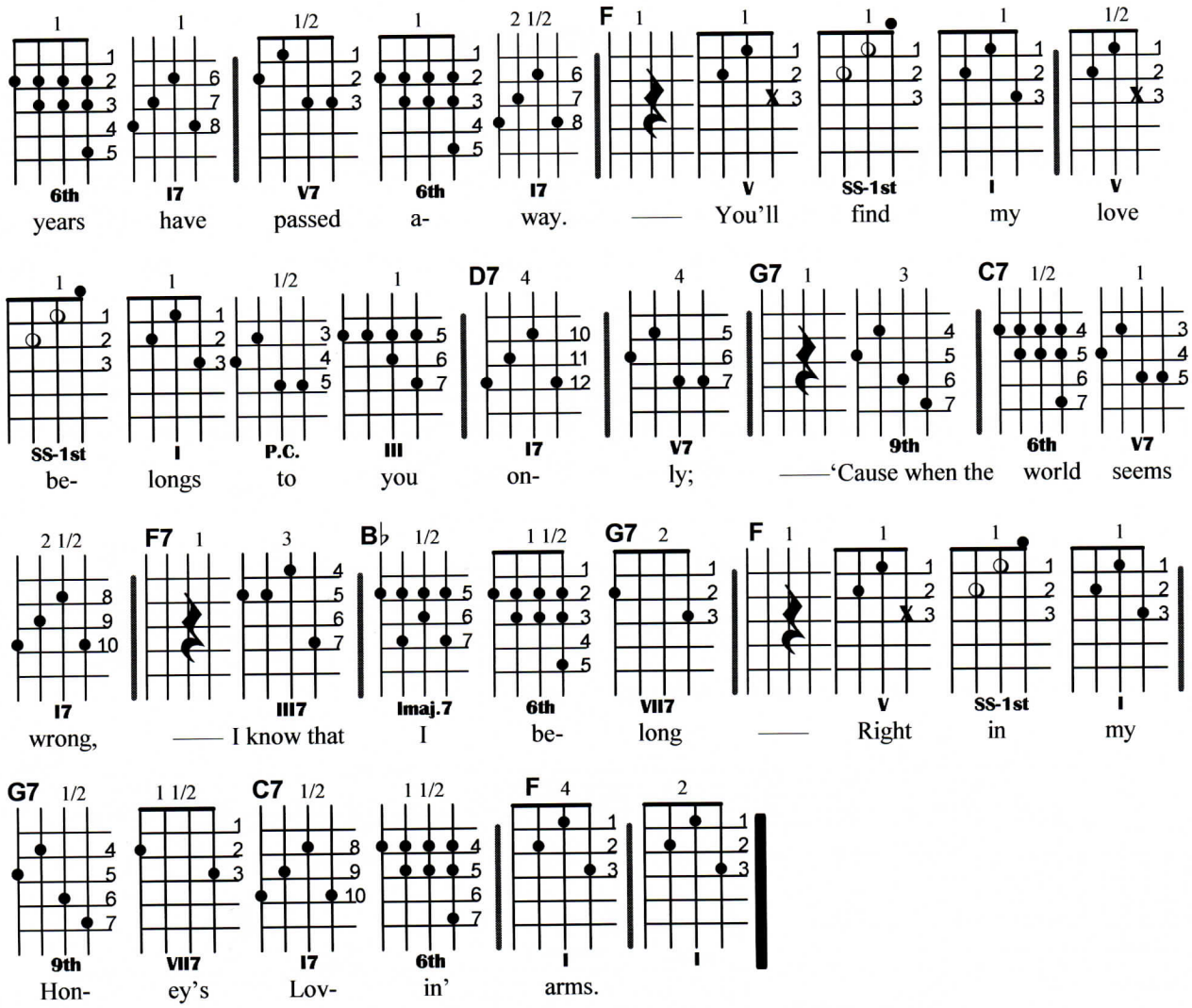
(J.Meyer, H.Ruby, 1922))

VERSE:



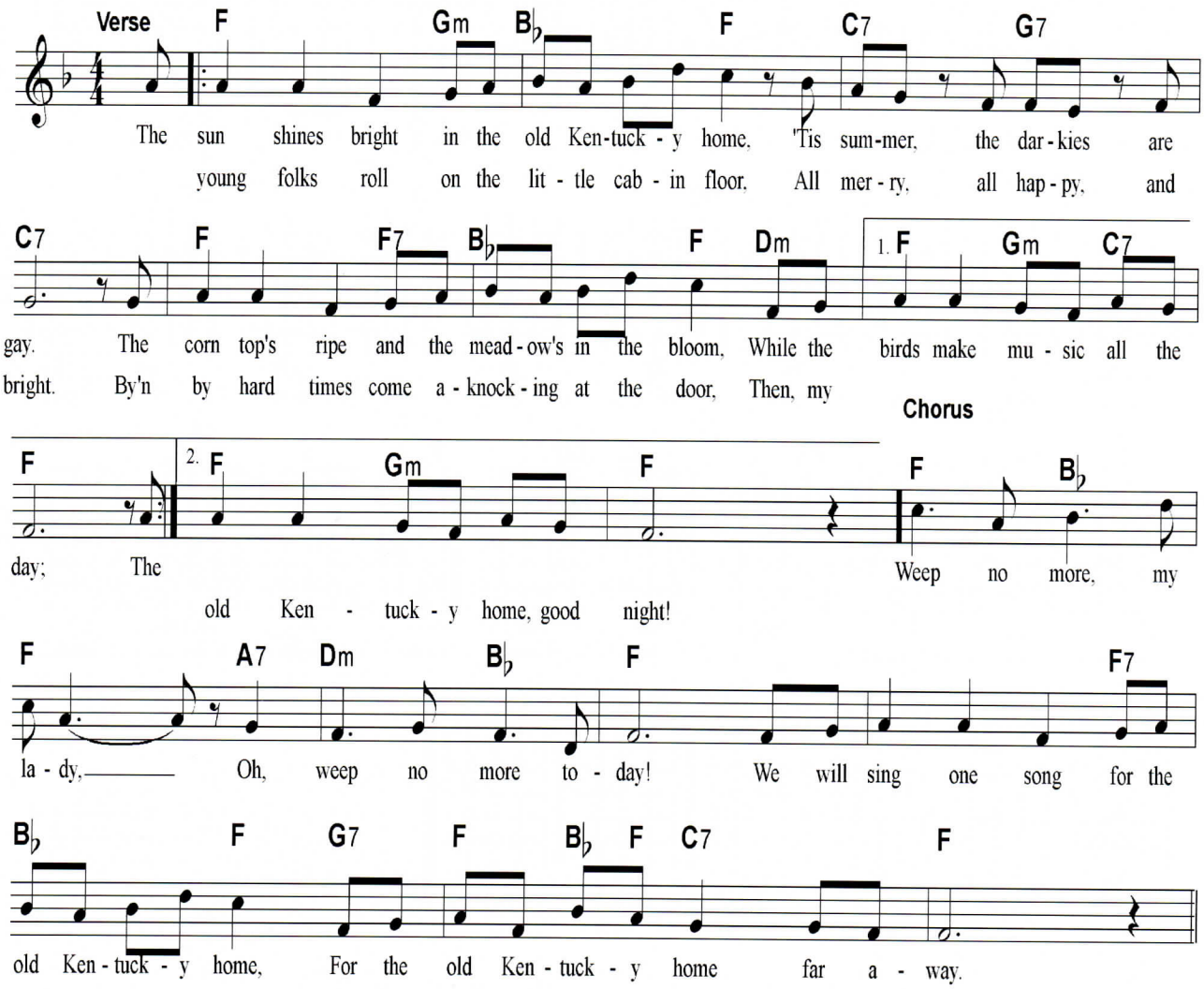
CHORUS:


F B♭7 F G7 C7 F7 B♭ G7 Gm E♭ C7 F B♭7
V SS-1st I V SS-1st I V7 6th I7 V7 6th I V SS-1st I V SS-1st I P.C. III I7 V7 6th (Alt.) I7 V 6th (Alt.) I7 V7 6th I7 I 9th III7 V7 Imaj.7 6th 9th I7 P.C. Im P.C. III 6th I7 6th V7 V SS-1st I V SS-1st I V7
— I love your lov- in' arms; — They hold
a world of charms. — A place to nes- tle
when I am lone- ly. — A com- fy co-
zy chair. — Oh, what a hap- py pair! One
ca-ress, Hap- pi-ness, Seems to bless my lit- tle hon-
ey. — I love you more each day. — When


6th I7 V7 6th I7 F V SS-1st I V
years have passed a- way. —— You'll find my love
SS-1st I P.C. III I7 V7 9th 6th V7
be- longs to you on- ly; ——'Cause when the world seems
I7 F7 III7 Imaj.7 6th VII7 F V SS-1st I
wrong, —— I know that I be- long —— Right in my
9th VII7 I7 6th I F I
Hon- ey's Lov- in' arms.

MY OLD KENTUCKY HOME

(Stephen Foster, 1853)



MY OLD KENTUCKY HOME

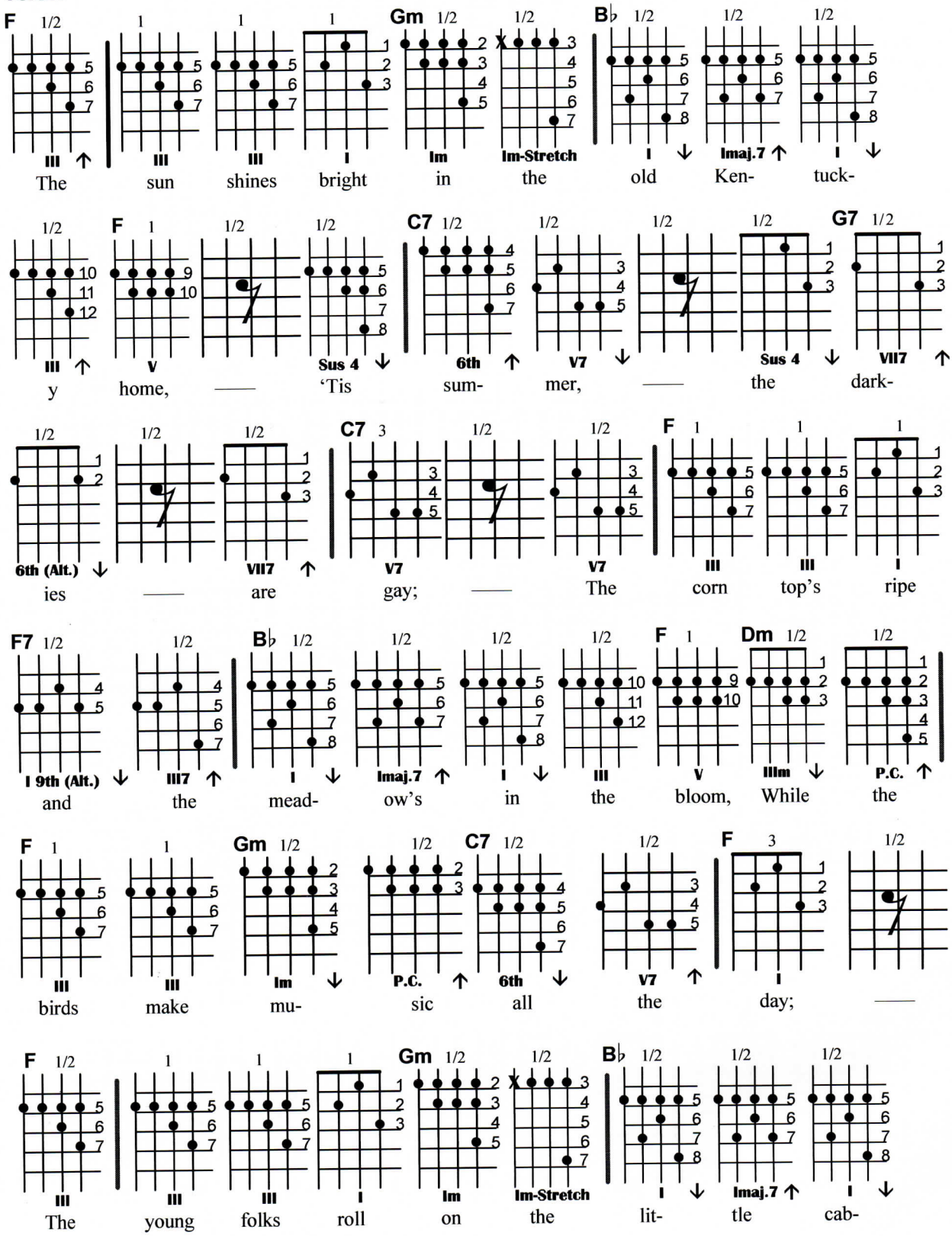
Verse	F/ Gm 3 / 1	B♭/ F	C7/ G7	C7	F/ F7 3 / 1	B♭ 2 F 1 Dm 1	F 2 Gm 1 C7 1	F
	F/ Gm 3 / 1	B♭/ F	C7/ G7	C7	F/ F7 3 / 1	B♭ 2 F 1 Dm 1	F 2 Gm 1 C7 1	F
Chorus	F/ B♭	F/ A7 3 / 1	Dm/ B♭	F	F/ F7 3 / 1	B♭ 2 F 1 G7 1	F/ C7	F

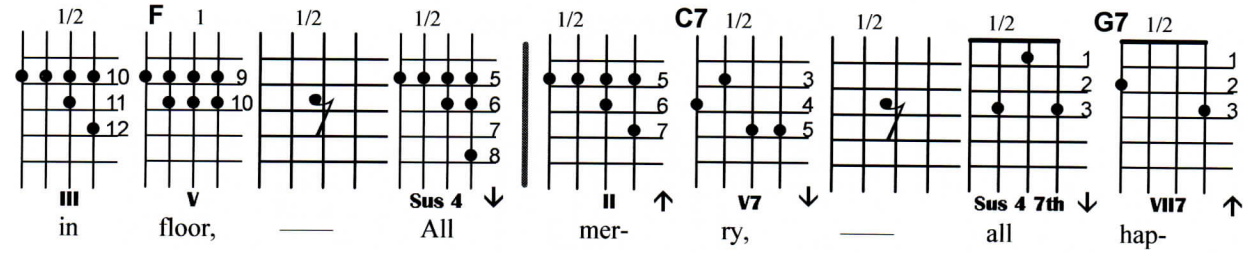
Key of F

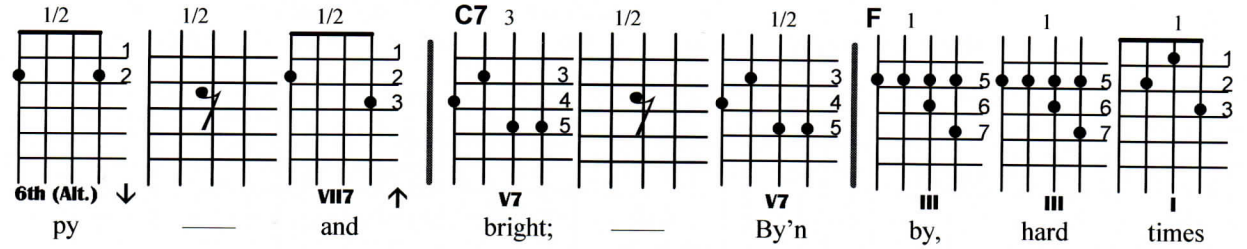
My Old Kentucky Home

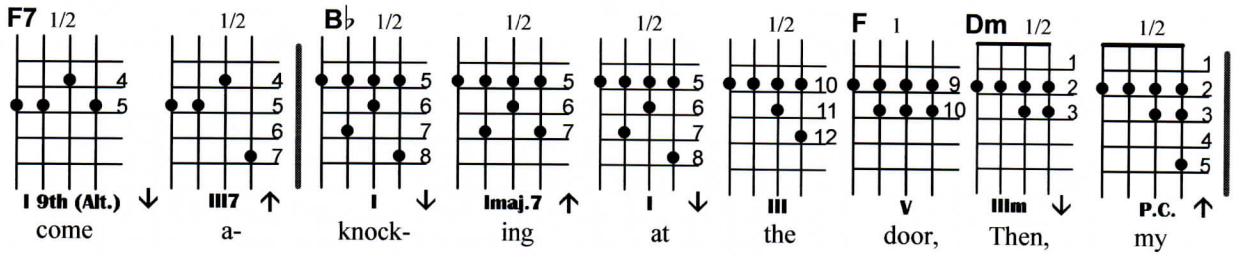
(Stephen C. Foster, 1853)

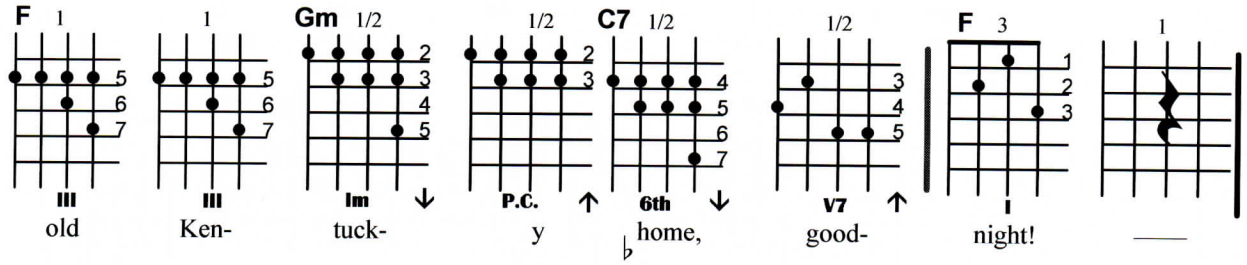
Verse:



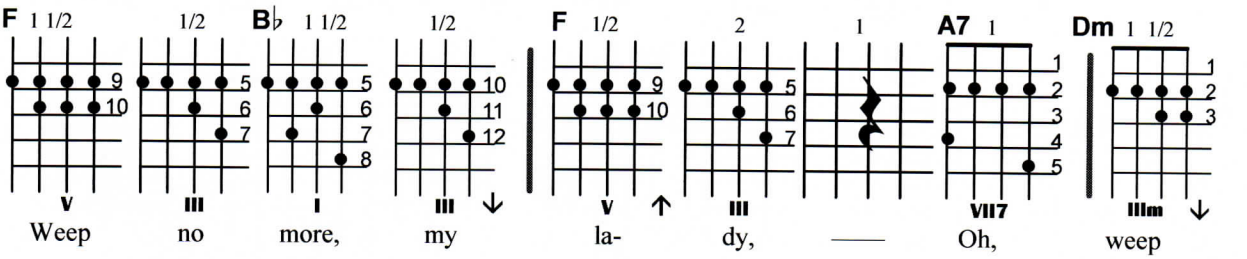

F
C7
G7
III V Sus 4 II V7 Sus 4 7th VII7
in floor, —— All mer- ry, —— all hap-

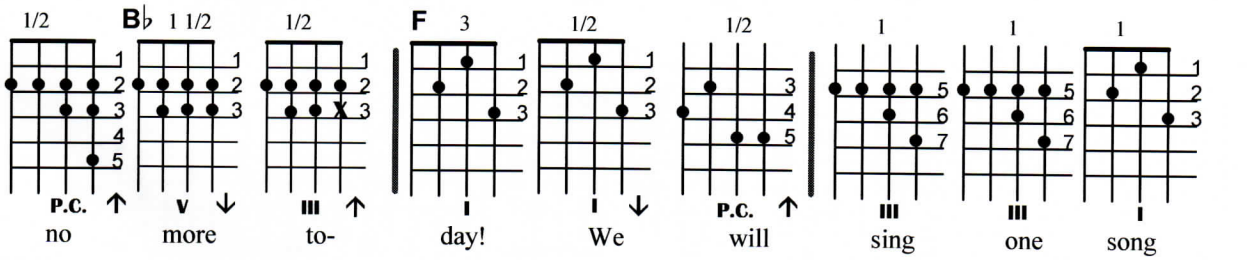

C7
F
6th (Alt.) VII7 V7 V7 III III I
py —— and bright; —— By'n by, hard times

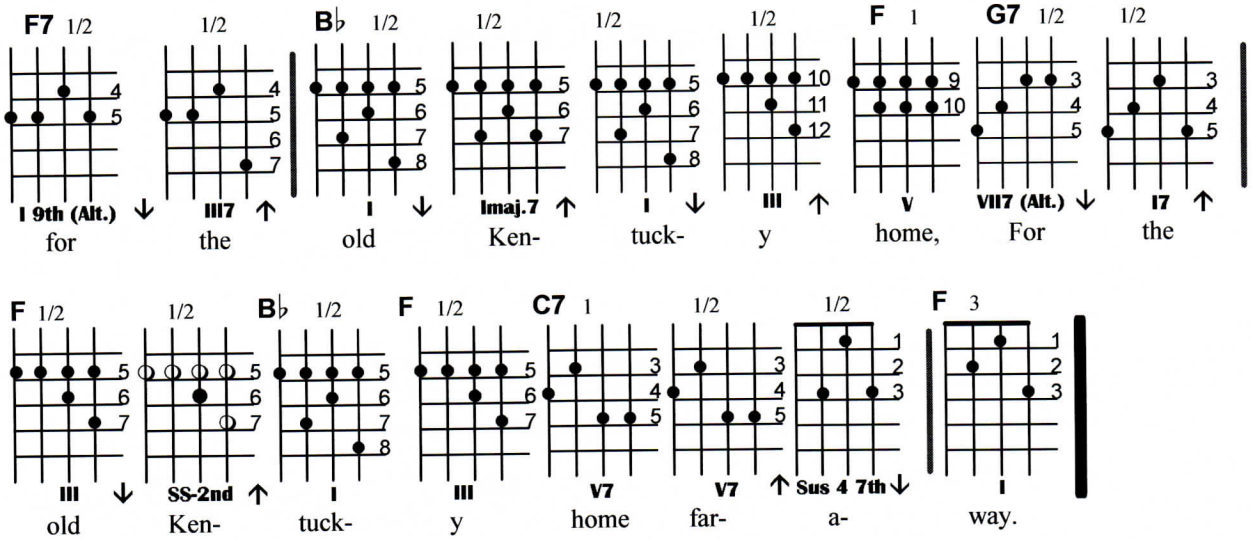

F7
B♭
F
Dm
I 9th (Alt.) III7 I Imaj.7 I III V IIIm P.C.
come a- knock- ing at the door, Then, my


F
Gm
C7
F
III III Im P.C. 6th V7 I
old Ken- tuck- y home, good- night! ——

Chorus:


F
B♭
F
A7
Dm
V III I III V III VII7 IIIm
Weep no more, my la- dy, —— Oh, weep


B♭
F
P.C. V III I I P.C. III III I
no more to- day! We will sing one song


F7 1/2 1/2 B♭ 1/2 1/2 1/2 1/2 F 1 G7 1/2 1/2
I 9th (Alt.) ↓ III7 ↑ I ↓ Imaj.7 ↑ I ↓ III ↑ V VII7 (Alt.) ↓ I7 ↑
for the old Ken- tuck- y home, For the
F 1/2 1/2 B♭ 1/2 F 1/2 C7 1 1/2 1/2 F 3
III ↓ SS-2nd ↑ I III V7 V7 ↑ Sus 4 7th ↓ I
old Ken- tuck- y home far- a- way.

OH, DEM GOLDEN SLIPPERS!

(James A. Bland, 1876)

Verse

G — Oh, my gold - en slippers— are— laid a - way 'Cause I

D7 — will not— wear 'em till my wed - ding day, And my long tail coat, that I

D7 — loved so well, I will wear that cer tain morn; - And my

G — long white robe— that I bought last June, I am go - ing to get changed 'Cause it

D7 — fits too soon; And the old gray horse that I used to drive, I will

G — ride that cer - tain morn.

Chorus: G — Oh, dem gol - den slip-pers!

C — Oh, dem gold - en slip - pers!

C — Gold - en slip pers I'm going to wear, be -

D7 — cause they look so neat;

D7 — Oh, dem gold - en slip-pers!

G — Oh, dem gold - en slip - pers! Gold - en slip - pers I'm going to wear to walk the gold - en street.

OH, DEM GOLDEN SLIPPERS!

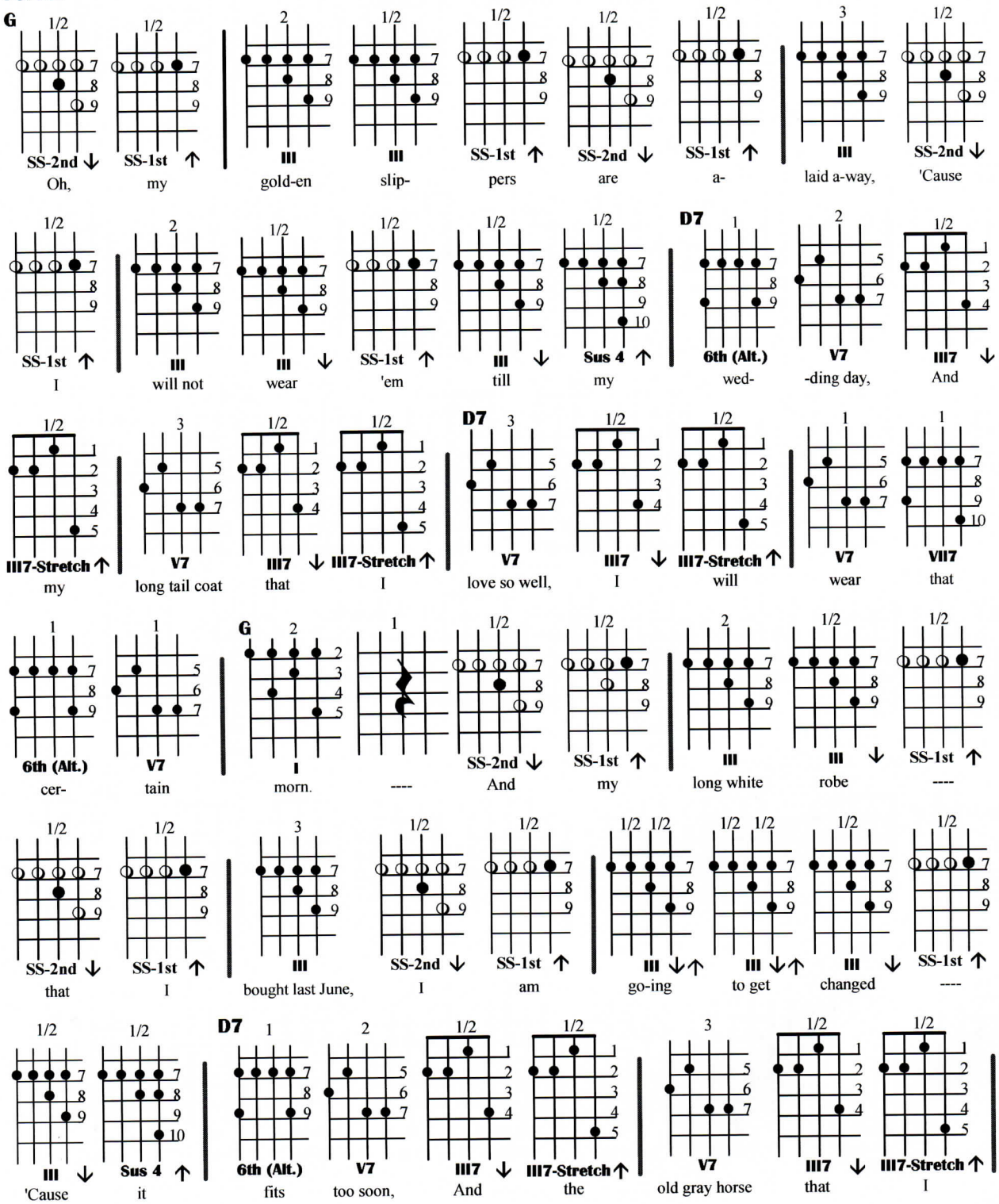
Verse	G	G	G	D7	D7	D7	D7	G
	G	G	G	D7	D7	D7	D7	G
Chorus	G	G	G	D7	D7	D7	D7	G
	G	G	G	D7	D7	D7	D7	G

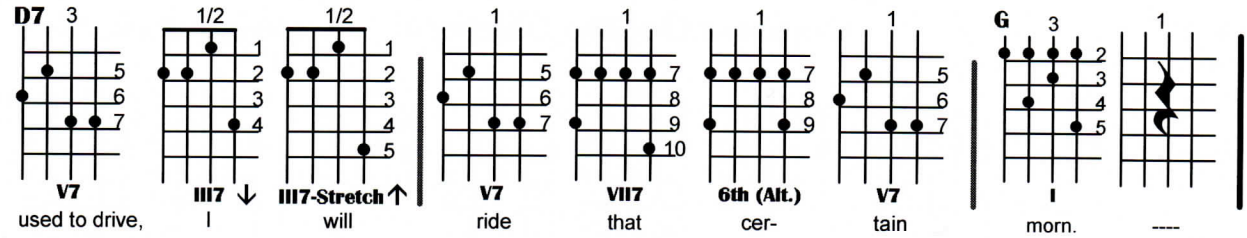
Key of G

Oh, Dem Golden Slippers!

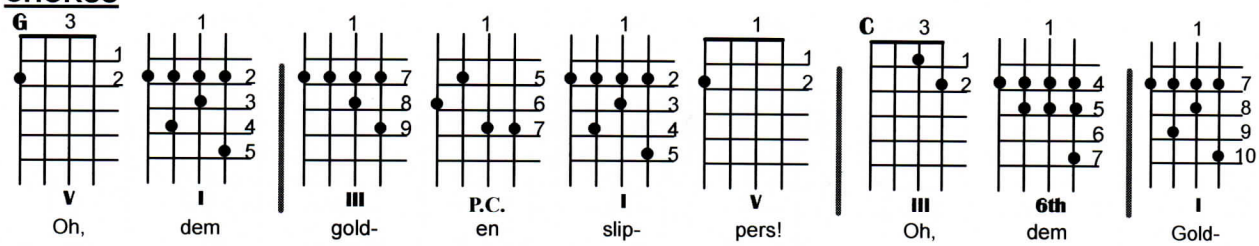
(James A. Bland, 1876)

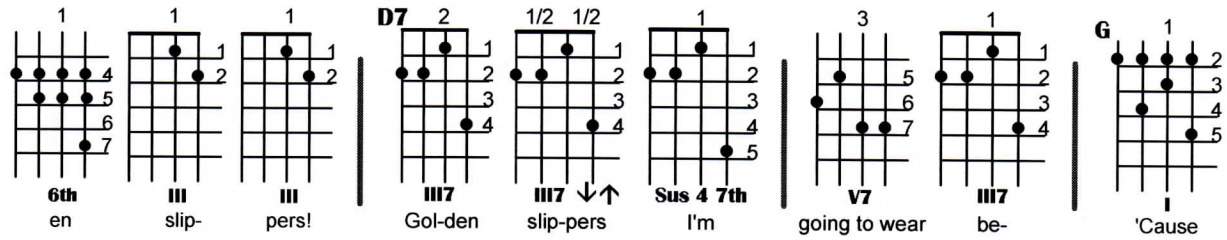
Verse:

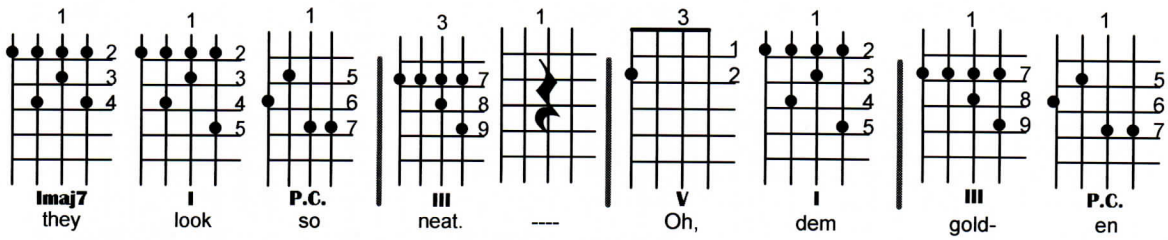


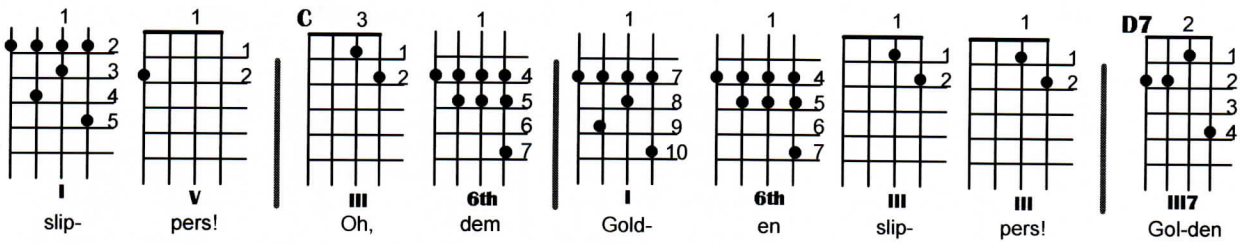

D7 3 1/2 1/2 1 1 1 1 G 3 1
V7 III7 ↓ III7-Stretch ↑ V7 VII7 6th (Alt.) V7 I
used to drive, I will ride that cer- tain morn. ----

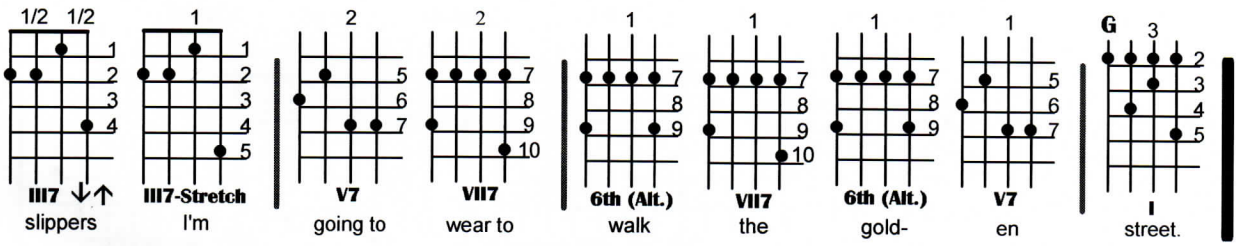
CHORUS


G 3 1 1 1 1 1 C 3 1 1 1
V I III P.C. I V III 6th I
Oh, dem gold- en slip- pers! Oh, dem Gold-


1 1 1 D7 2 1/2 1/2 1 3 1 G 1
6th III III III7 III7 ↓↑ Sus 4 7th V7 III7 I
en slip- pers! Gol-den slip-pers I'm going to wear be- 'Cause

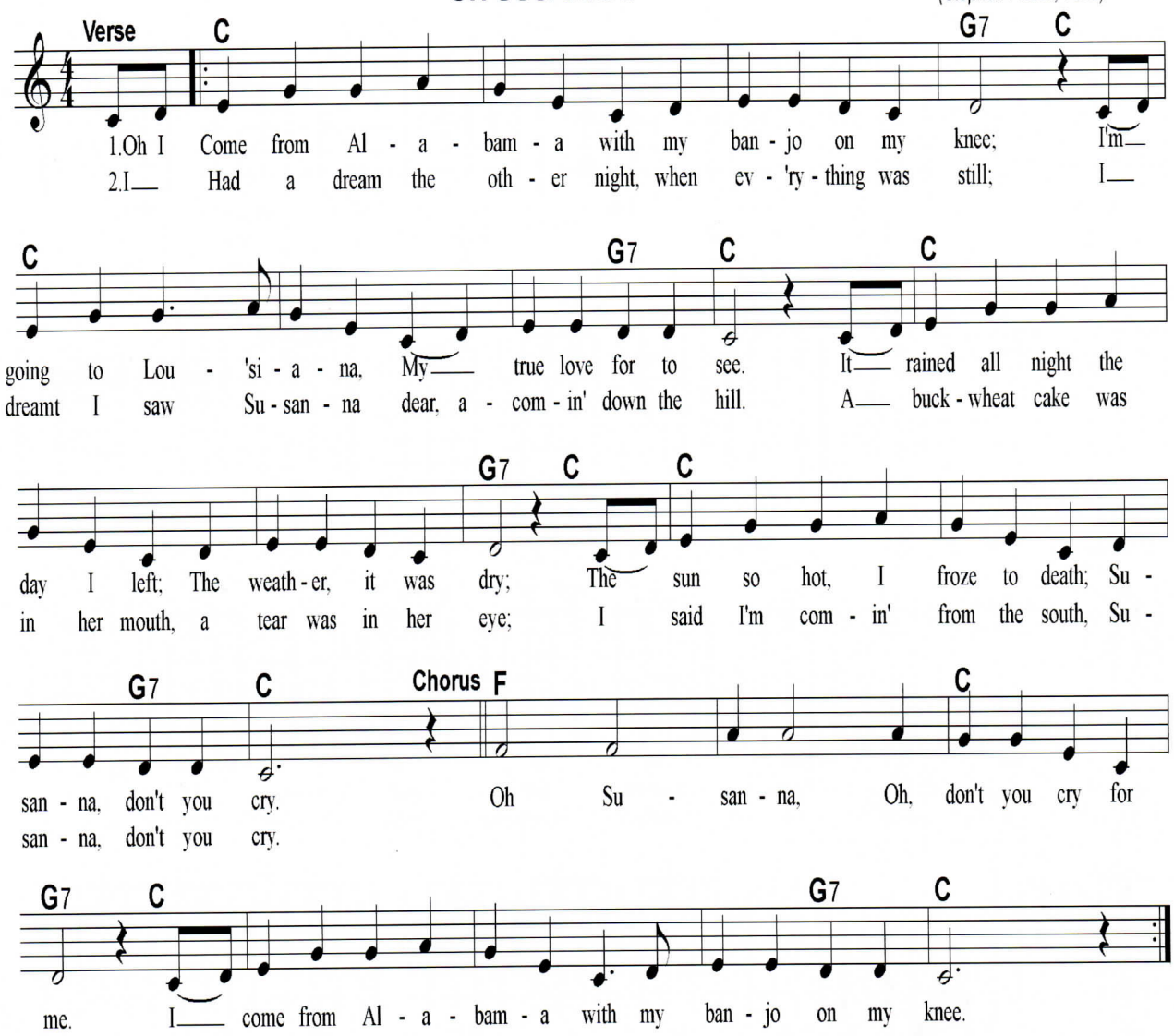

1 1 1 3 1 3 1 1 1 1
Imaj7 I P.C. III V I III P.C.
they look so neat. ---- Oh, dem gold- en


1 1 C 3 1 1 1 1 1 1 D7 2
I V III 6th I 6th III III III7
slip- pers! Oh, dem Gold- en slip- pers! Gol-den


1/2 1/2 1 2 2 1 1 1 1 G 3
III7 ↓↑ III7-Stretch V7 VII7 6th (Alt.) VII7 6th (Alt.) V7 I
slippers I'm going to wear to walk the gold- en street.

OH SUSANNA!

(Stephen Foster, 1848)



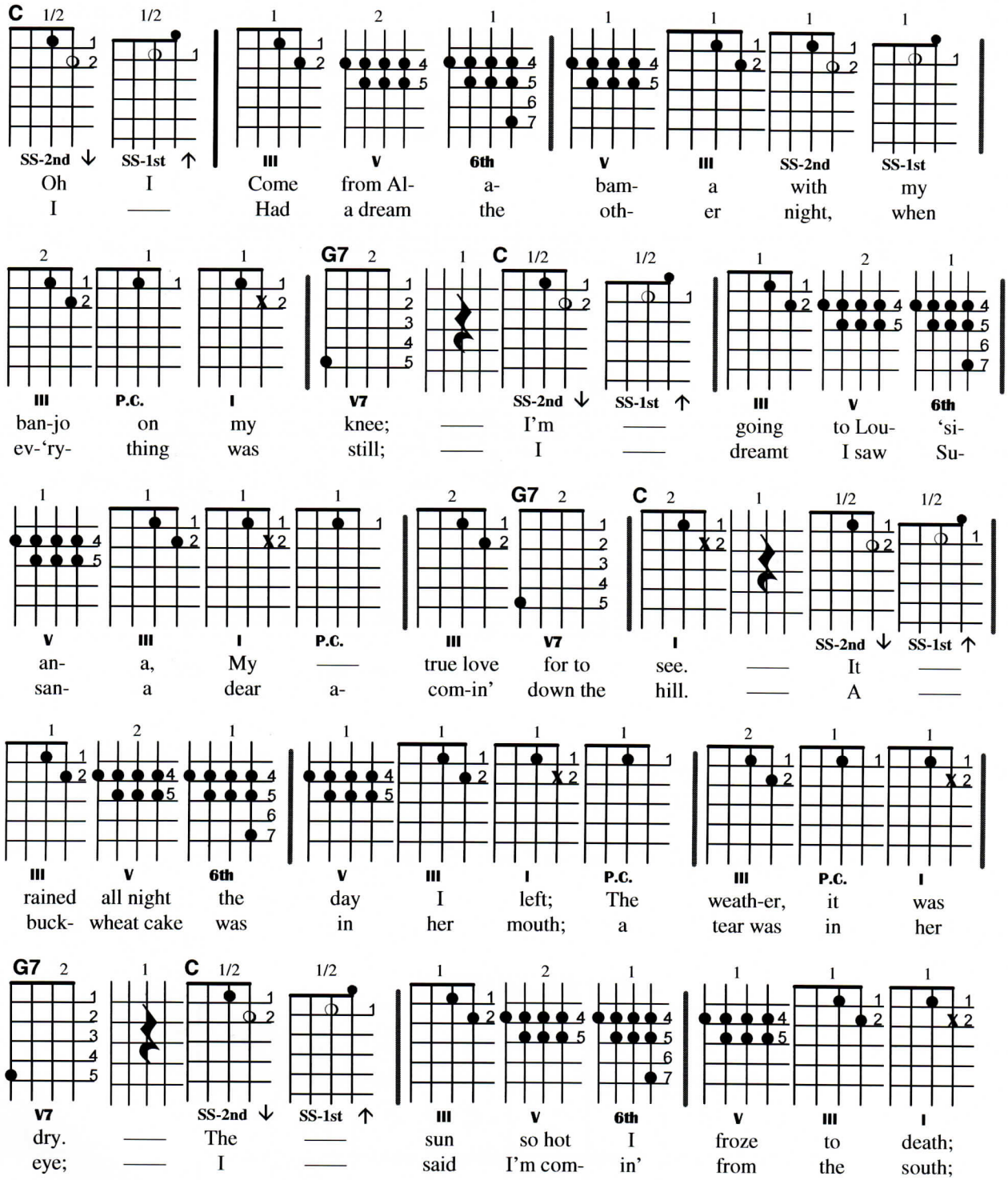
OH SUSANNA!

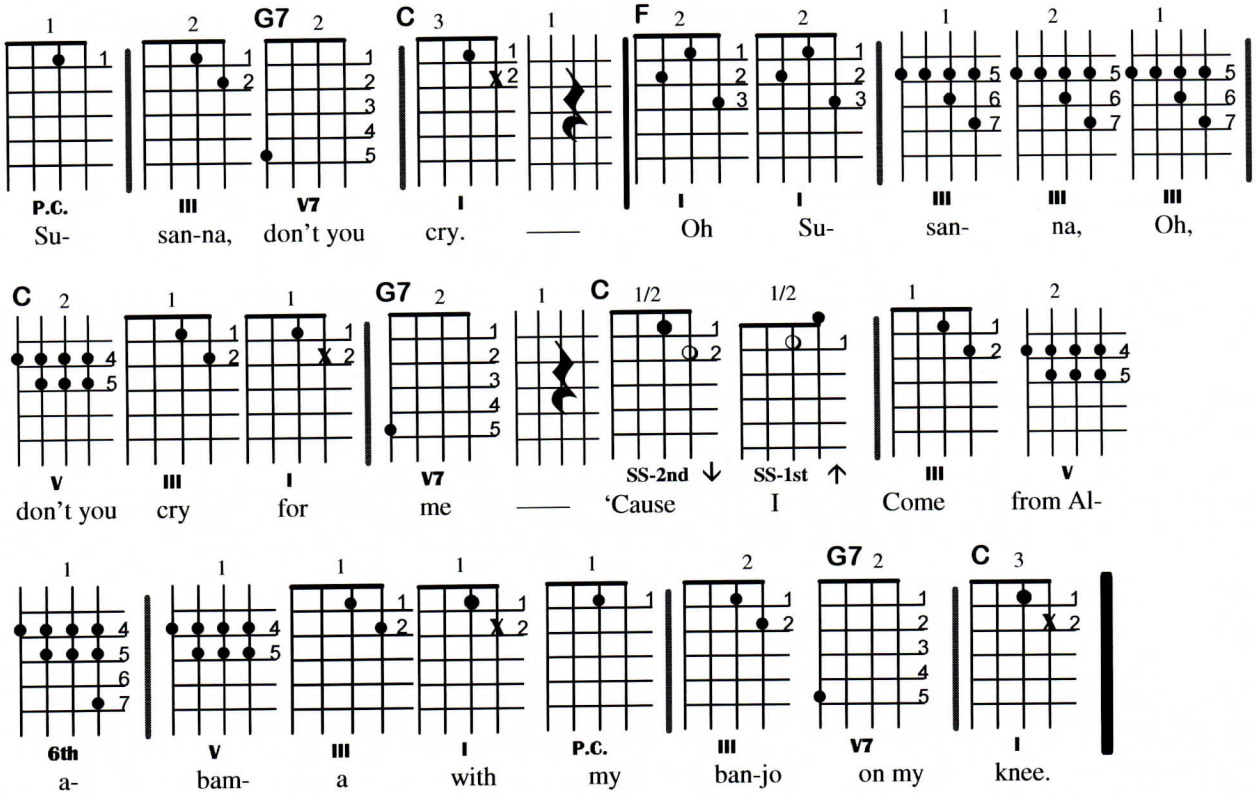
C	C	C	G7/ C	C	C	C/ G7	C
C	C	C	G7/ C	C	C	C/ G7	C
F	F	C	G7/ C	C	C	C/ G7	C

Key of C

Oh Susanna!

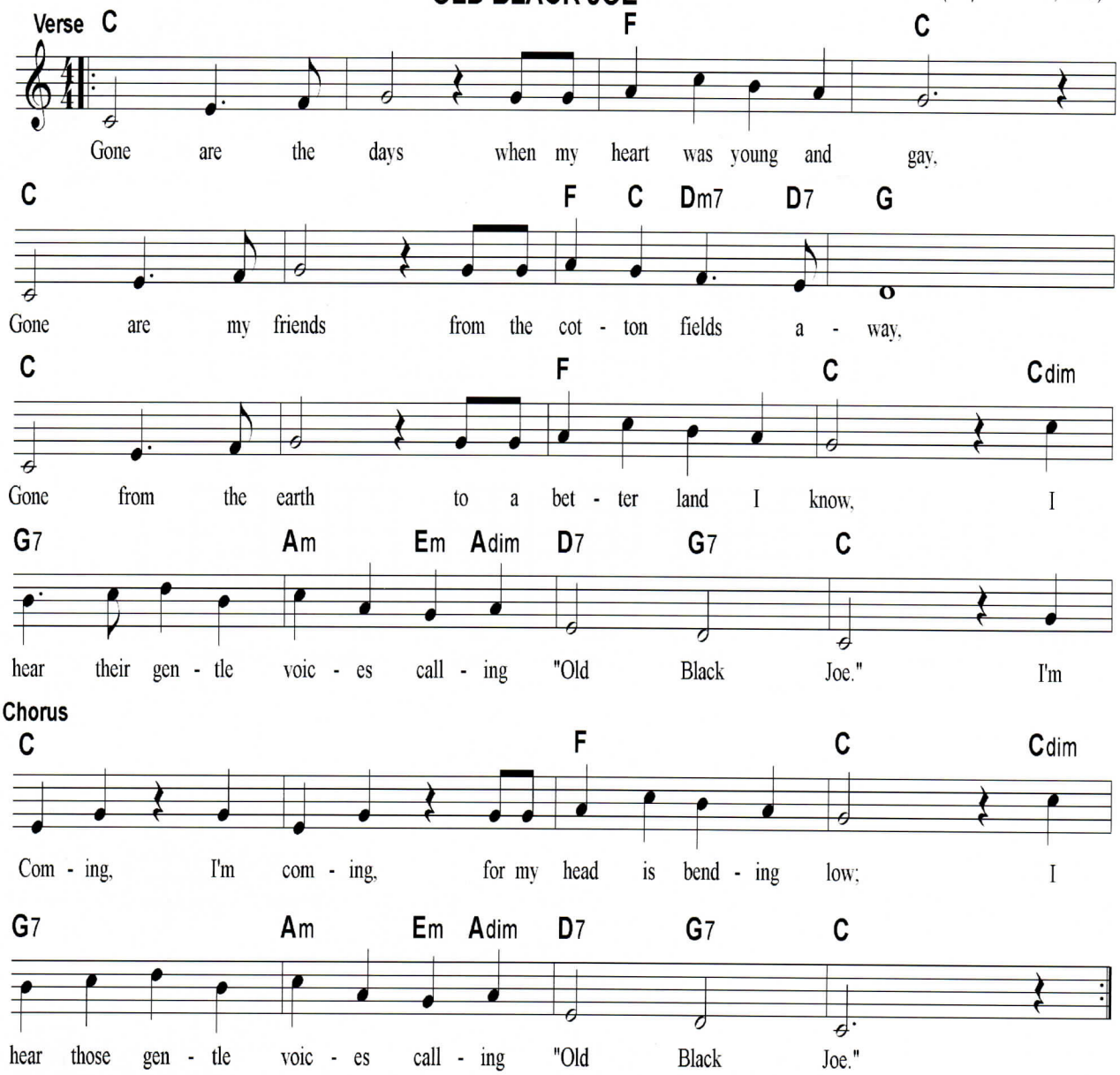
(Stephen C. Foster, 1848))




G7
C
F
P.C. III V7 I I I III III III
Su- san-na, don't you cry. —— Oh Su- san- na, Oh,
C G7 C
V III I V7 SS-2nd ↓ SS-1st ↑ III V
don't you cry for me —— 'Cause I Come from Al-
6th V III I P.C. III V7 I
a- bam- a with my ban-jo on my knee.

OLD BLACK JOE

(Stephen Foster, 1860)



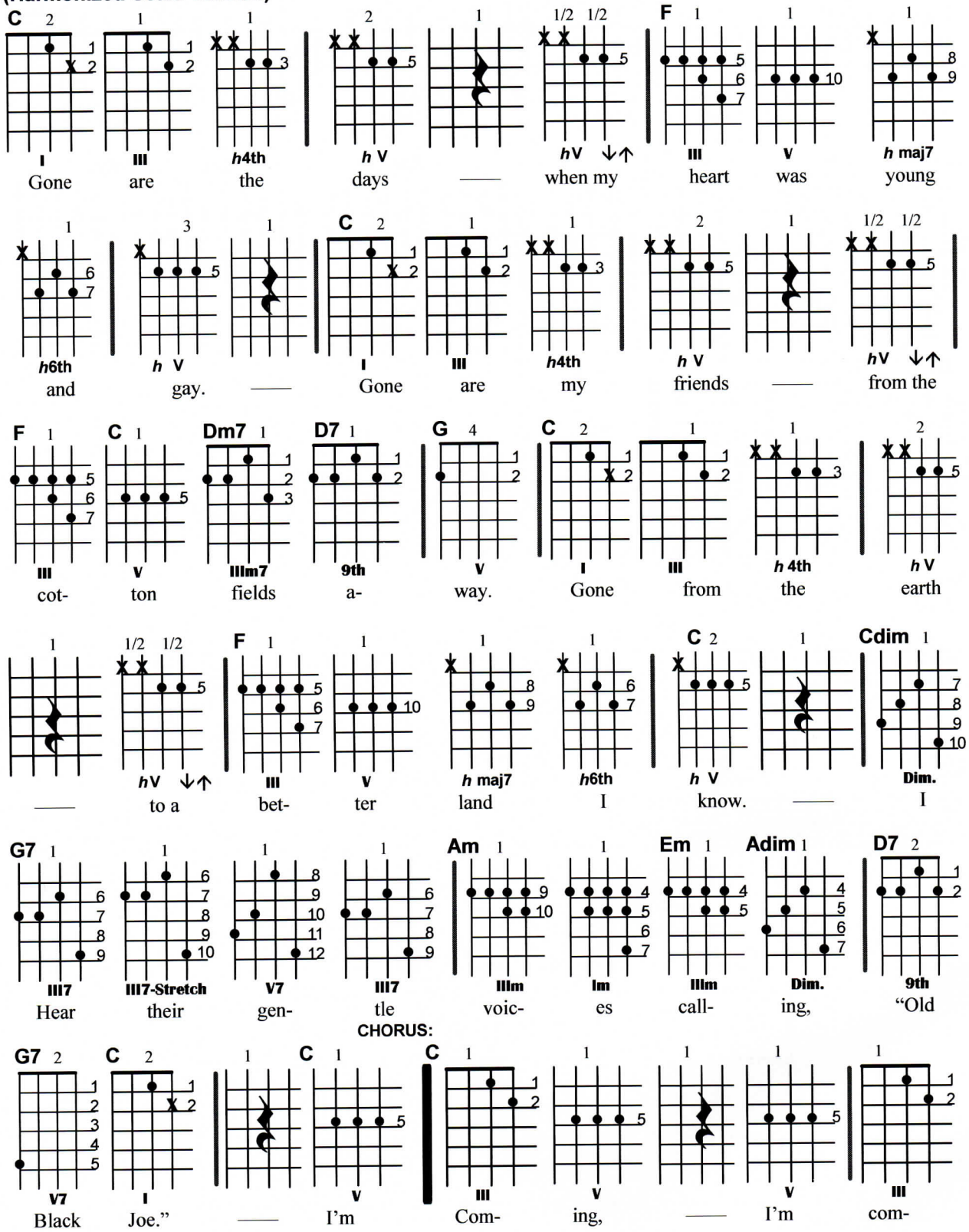
OLD BLACK JOE

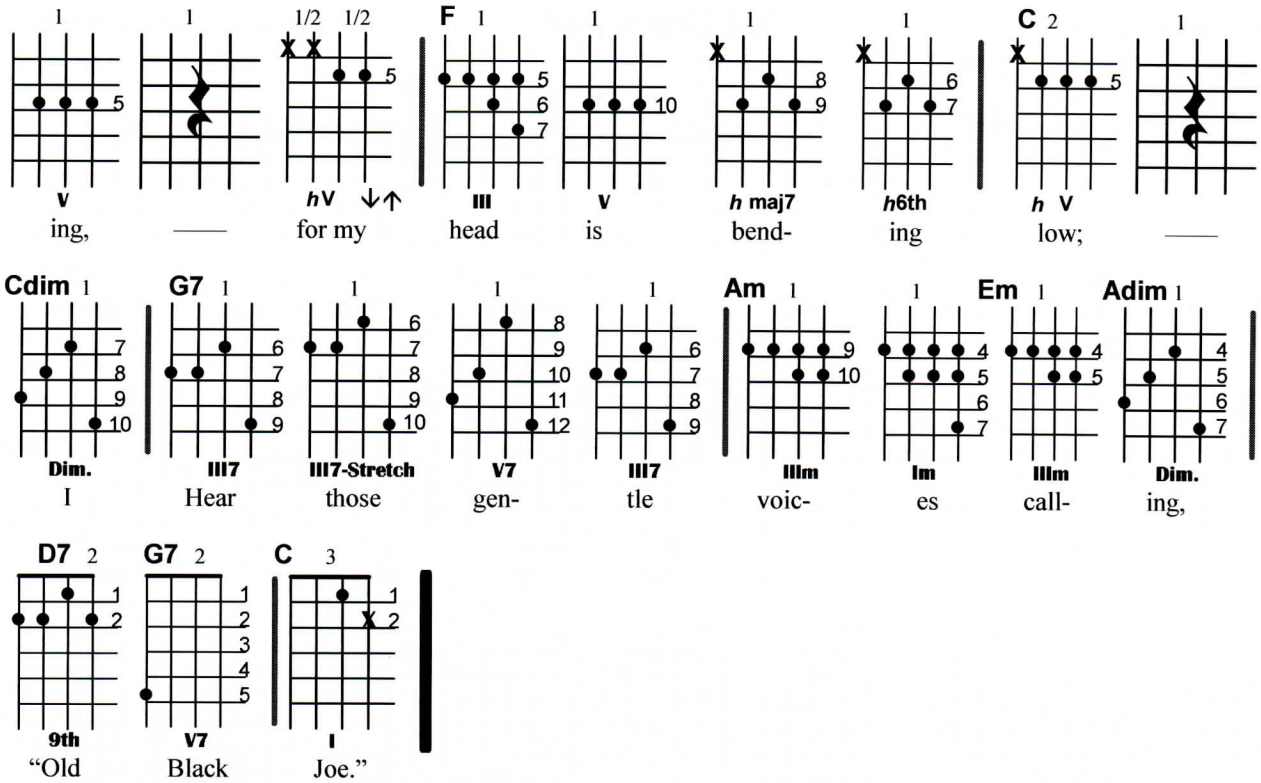
C	C	F	C	C	C	F/C/ D7	G
C	C	F	C	G7	Am/ Em	D7/ G7	C
C	C	F	C	G7	Am/ Em	D7/ G7	C

Key of C (Slowly)
(Harmonized Scale Version)

Old Black Joe

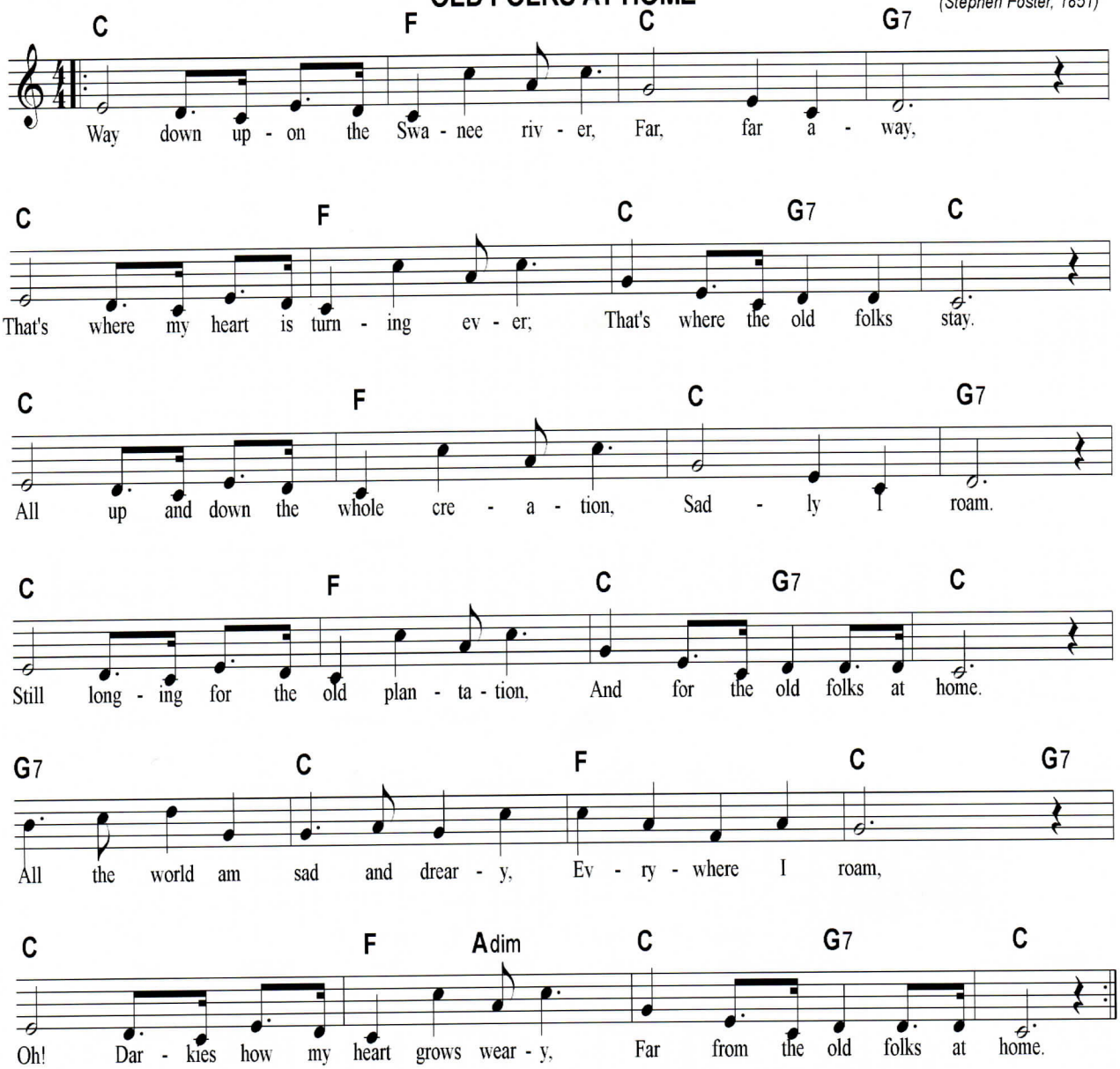
(Stephen C. Foster, 1860)




V
ing,
—
hV ↓↑
for my
F
III
head
V
is
h maj7
bend-
h6th
ing
C
h V
low;
—
Cdim
Dim.
I
G7
III7
Hear
III7-Stretch
those
V7
gen-
III7
tle
Am
IIIm
voic-
Im
es
Em
IIIm
call-
Adim
Dim.
ing,
D7
9th
"Old
G7
V7
Black
C
I
Joe."

OLD FOLKS AT HOME

(Stephen Foster, 1851)



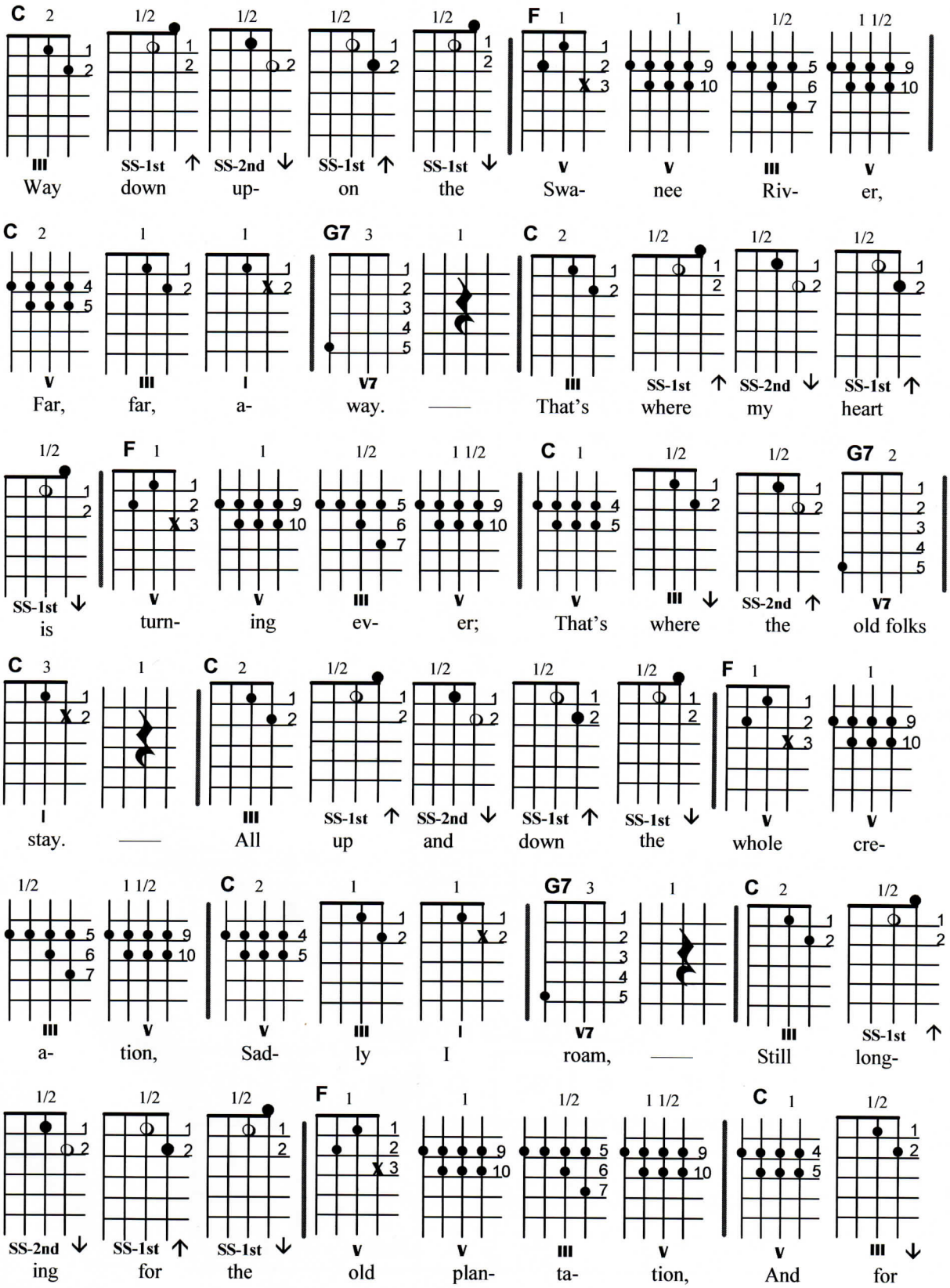
OLD FOLKS AT HOME

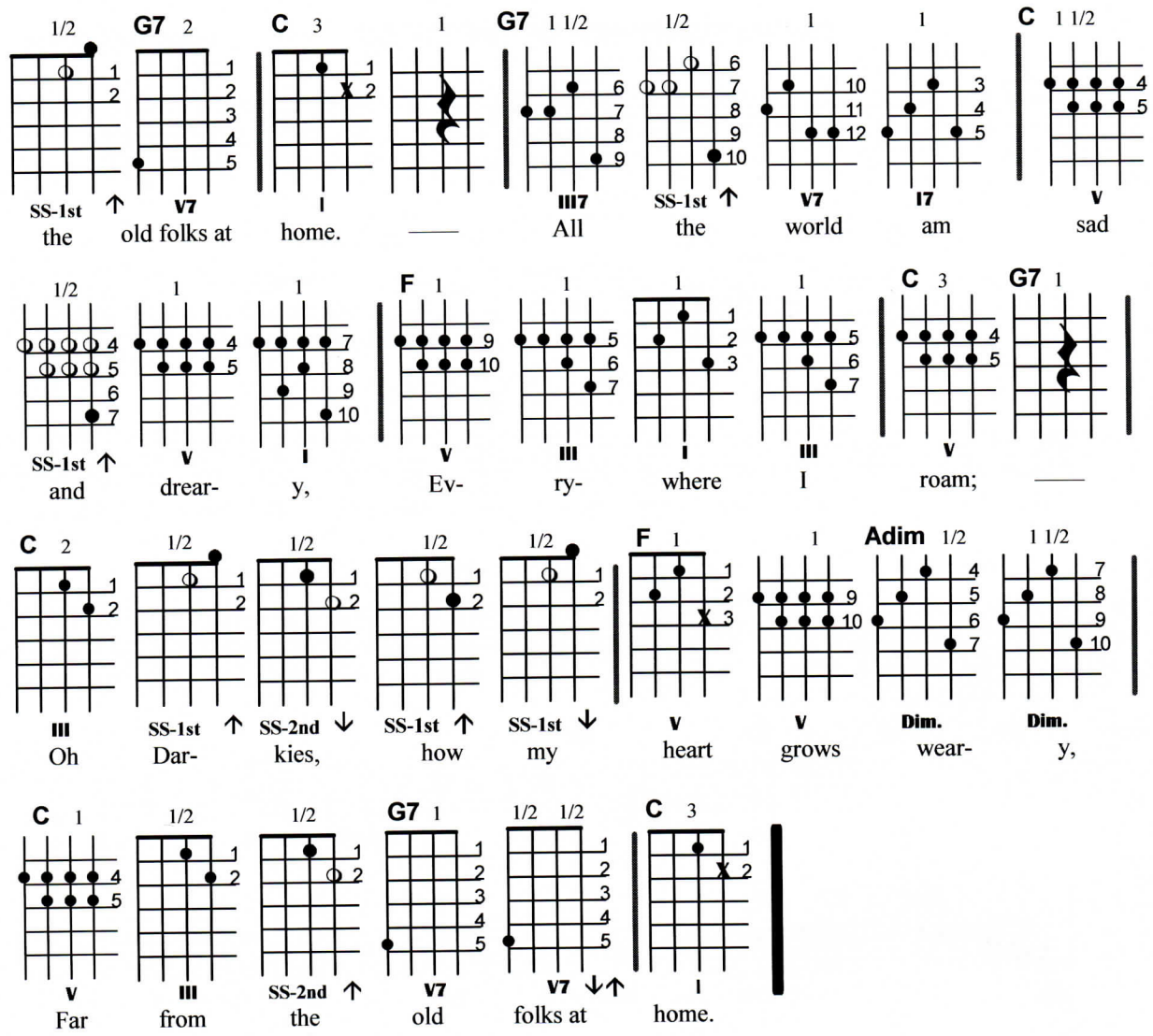
C	F	C	G7	C	F	C/ G7	C
C	F	C	G7	C	F	C/ G7	C
G7	C	F	C/ G7 3 / 1	C	F/ Adim	C/ G7	C

Key of C

Old Folks At Home

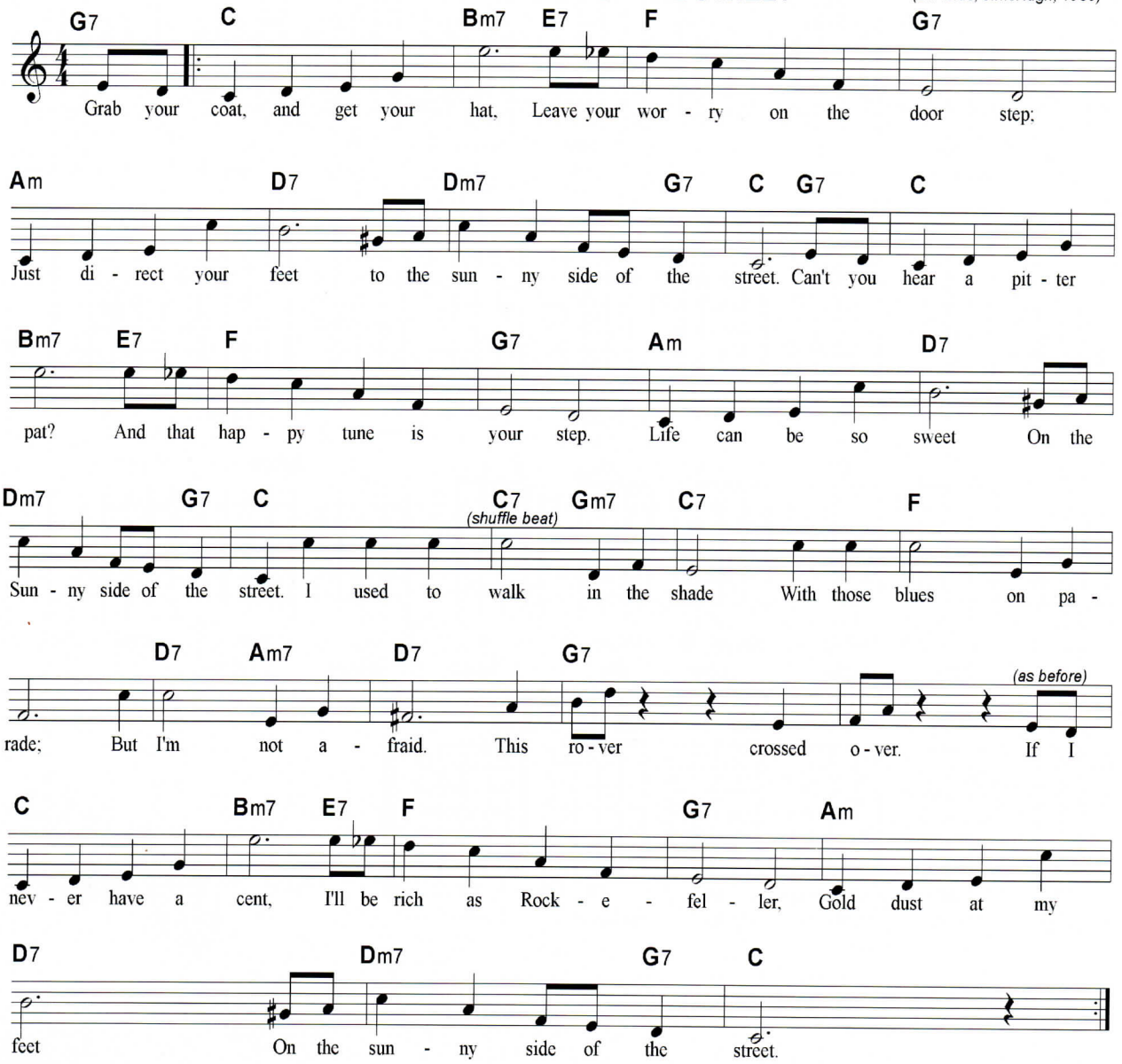
(Stephen C. Foster, 1851)




1/2 G7 2 C 3 1 G7 1 1/2 1/2 1 1 C 1 1/2
SS-1st ↑ V7 I III7 SS-1st ↑ V7 I7 V
the old folks at home. —— All the world am sad
1/2 1 1 F 1 1 1 1 C 3 G7 1
SS-1st ↑ V I V III I III V
and drear- y, Ev- ry- where I roam; ——
C 2 1/2 1/2 1/2 1/2 F 1 1 Adim 1/2 1 1/2
III SS-1st ↑ SS-2nd ↓ SS-1st ↑ SS-1st ↓ V V Dim. Dim.
Oh Dar- kies, how my heart grows wear- y,
C 1 1/2 1/2 G7 1 1/2 1/2 C 3
V III SS-2nd ↑ V7 V7 ↓↑ I
Far from the old folks at home.

ON THE SUNNY SIDE OF THE STREET

(D.Fields, J.McHugh, 1930)

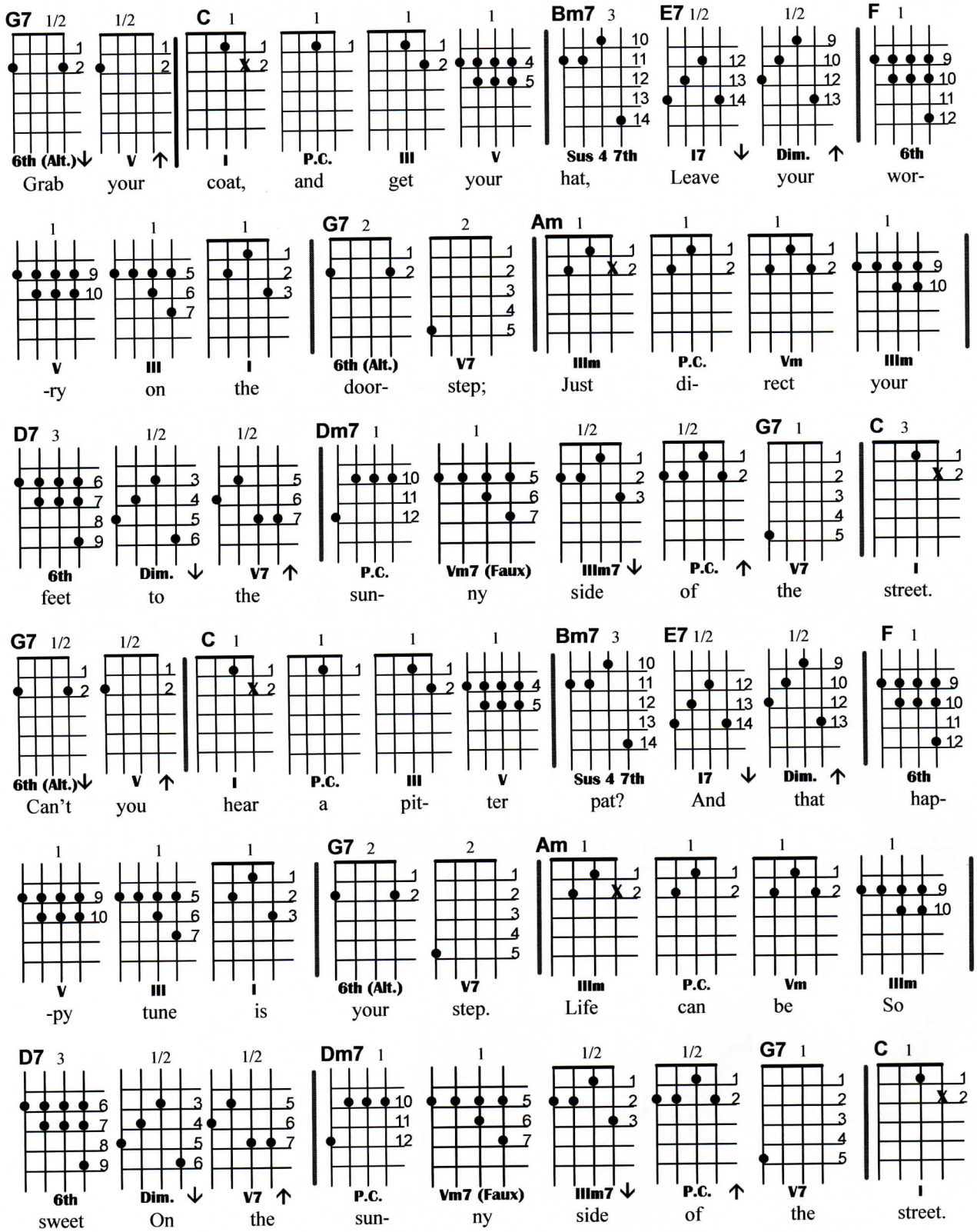


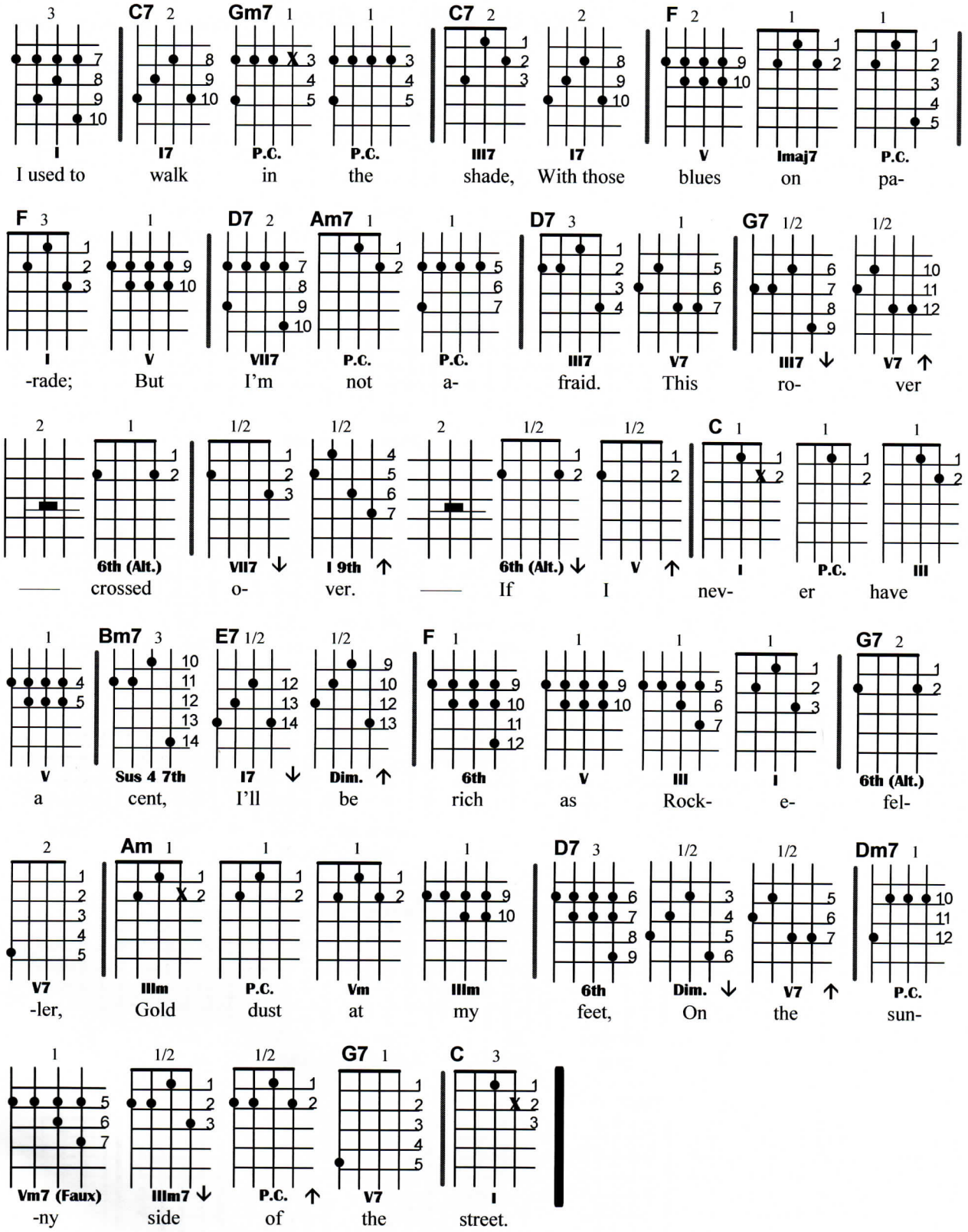
ON THE SUNNY SIDE OF THE STREET

C	Bm7/ E7 3 / 1	F	G7	Am	D7	Dm7/ G7 3 / 1	C/ G7 3 / 1
C	Bm7/ E7 3 / 1	F	G7	Am	D7	Dm7/ G7 3 / 1	C
C7/ Gm7	C7	F	F	D7/ Am7	D7	G7	G7
C	Bm7/ E7 3 / 1	F	G7	Am	D7	Dm7/ G7 3 / 1	C

Key of C

On The Sunny Side Of The Street (D.Fields, J.McHugh, 1930)




I used to walk in the shade, With those blues on pa-
-rade; But I'm not a- fraid. This ro- ver
—— crossed o- ver. —— If I nev- er have
a cent, I'll be rich as Rock- e- fel-
-ler, Gold dust at my feet, On the sun-
-ny side of the street.

POLLY WOLLY DOODLE

(Traditional, 1855)

F

Went down South for to see my Sal, Sing Pol - ly Wol - ly Doo-dle all the

C7

day. My Sal is a pret - ty gal, Sing

F

Pol - ly Wol - ly Doo - dle all the day. Fare Thee well, Fare Thee

C7

well, Fare Thee well, my fair - y fay, For I'm

off to Louis - i - a - na for to see my Su - sy - an - na, Sing

F

Pol - ly Wol - ly Doo - dle all the day.

POLLY WOLLY DOODLE

Key of F

F	F	F	C7	C7	C7	C7	F
F	F	F	C7	C7	C7	C7	F

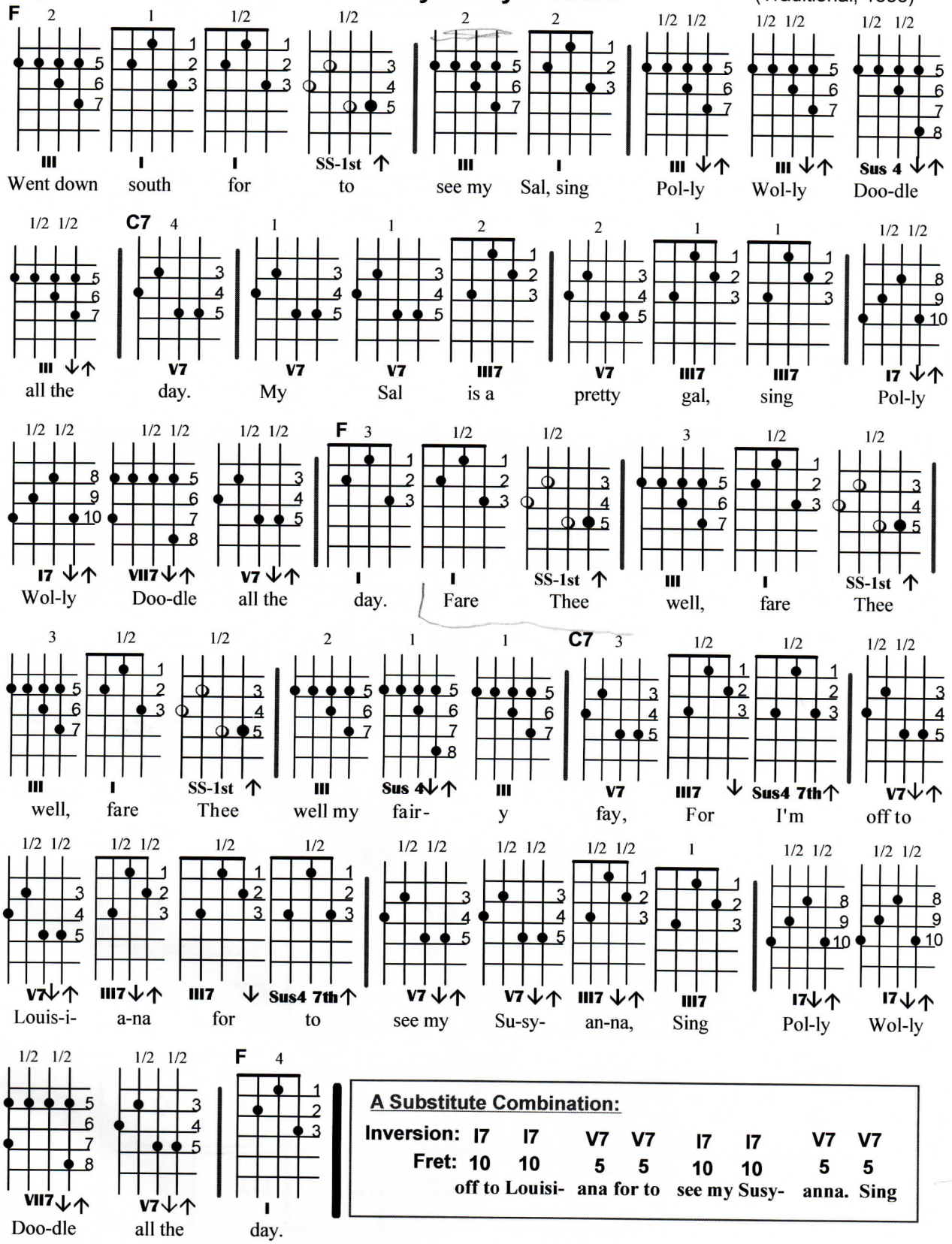
Key of G

G	G	G	D7	D7	D7	D7	G
G	G	G	D7	D7	D7	D7	G

Key of F

Polly Wolly Doodle

(Traditional, 1855)



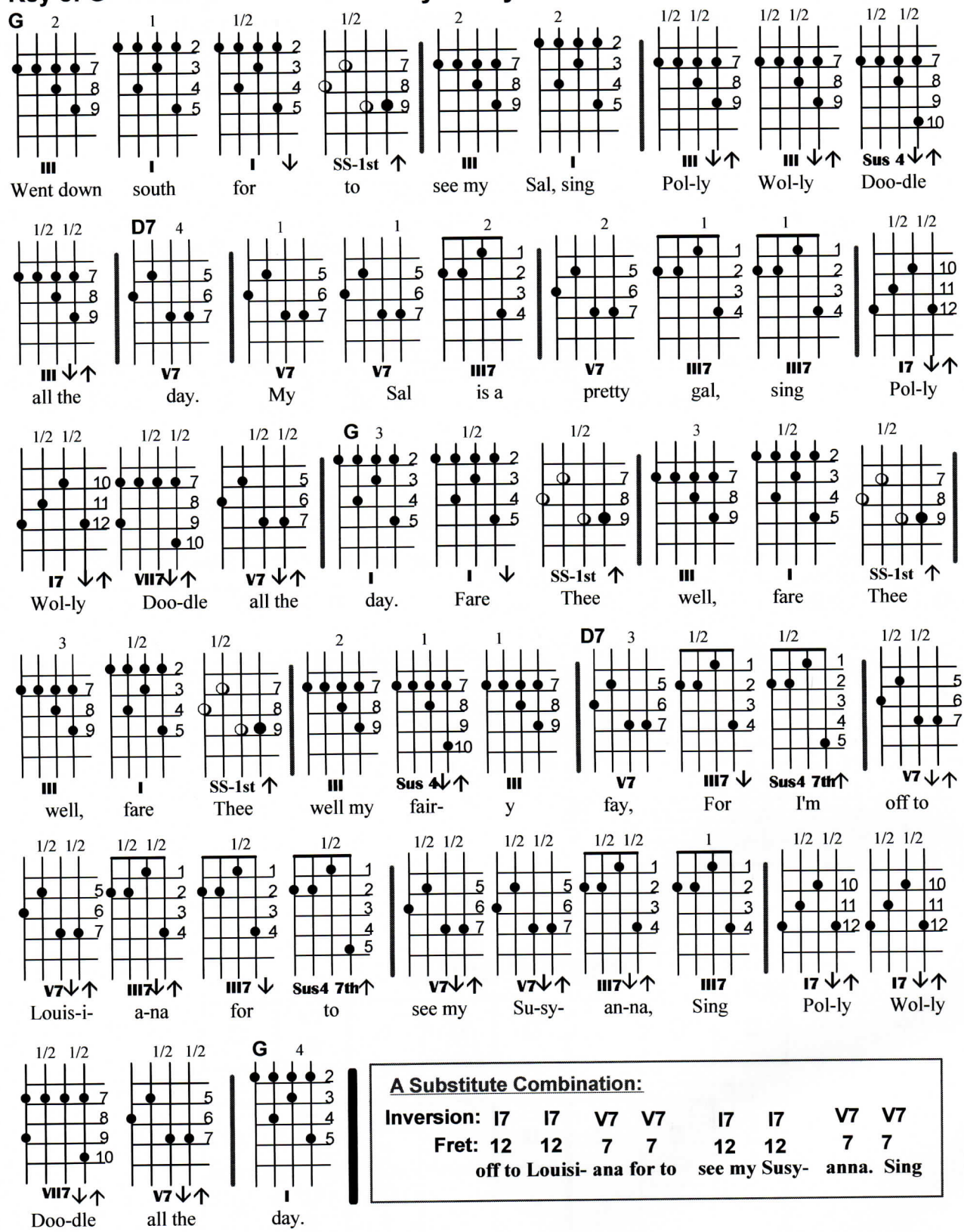
A Substitute Combination:

Inversion:	I7	I7	V7	V7	I7	I7	V7	V7
Fret:	10	10	5	5	10	10	5	5
	off to	Louisi-	ana for	to	see my	Susy-	anna.	Sing

Key of G

Polly Wolly Doodle

(Traditional, 1855)



A Substitute Combination:

Inversion:	I7	I7	V7	V7	I7	I7	V7	V7
Fret:	12	12	7	7	12	12	7	7
	off to	Louisi-	ana for	to	see my	Susy-	anna.	Sing

RING DE BANJO

(Stephen Foster, 1851)

Verse

C G

The time is nev - er drear - y, If the dark - ey nev - er groans; The

C G C

la - dies nev - er wea - ry With the rat - tle of the bones; Then come a - gain Su -

G C Cdim C

san - na, By the gas - light of the moon; We'll strum de old Pi - a - no When de

G C Chorus C

ban - jo's out of tune. Ring, ring de ban - jo! I love that good old

G C F C G C

song. Come a - gain my own true love! Oh, where you been so long. (The)

1.

2. C G C

where you been so long.

RING DE BANJO

Verse

C	C	C	G	C	C	C/G	C

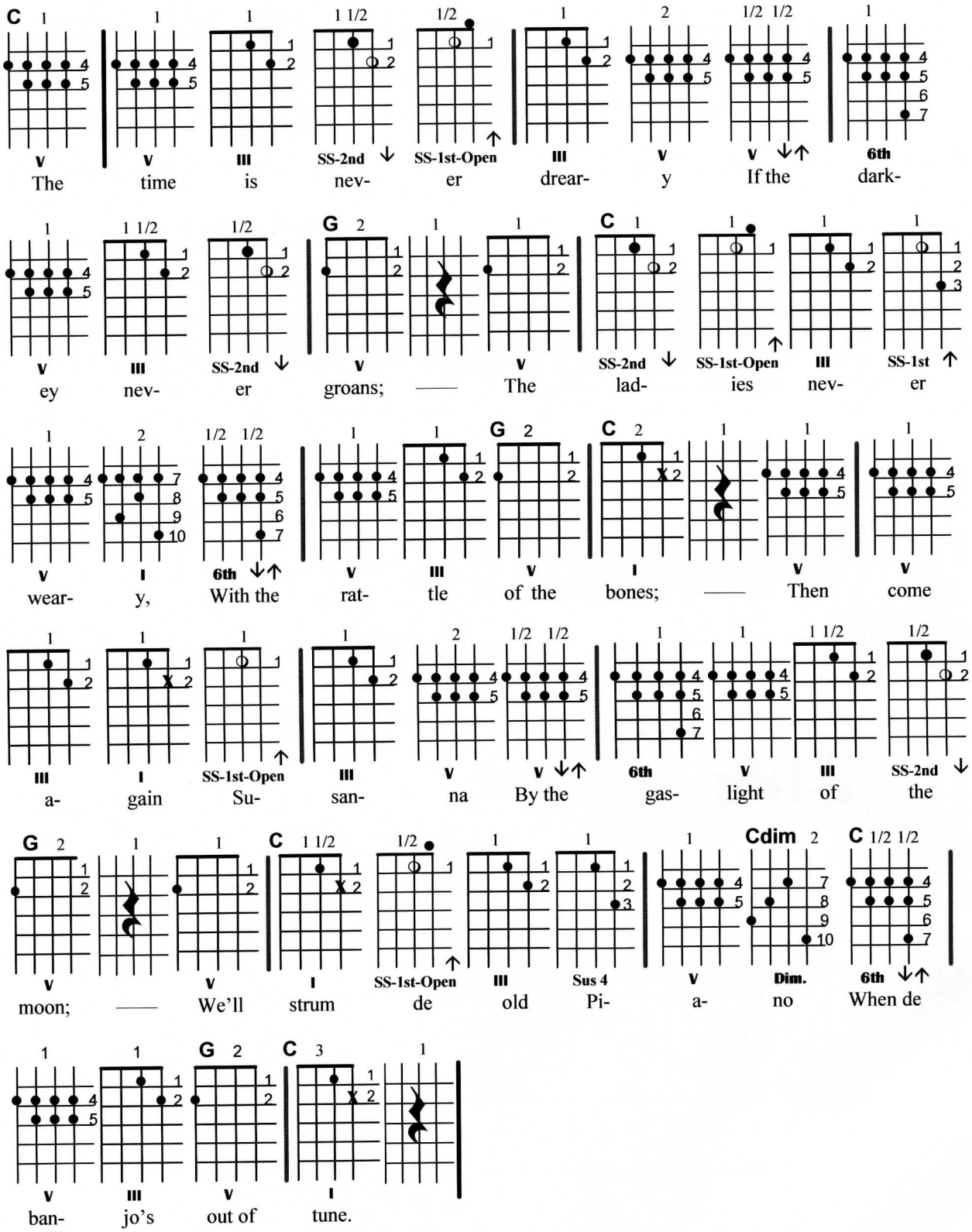
Chorus

C	C	C	G	C	Cdim/C	C/G	C
C	C	C	G	C	C/F	C/G	C

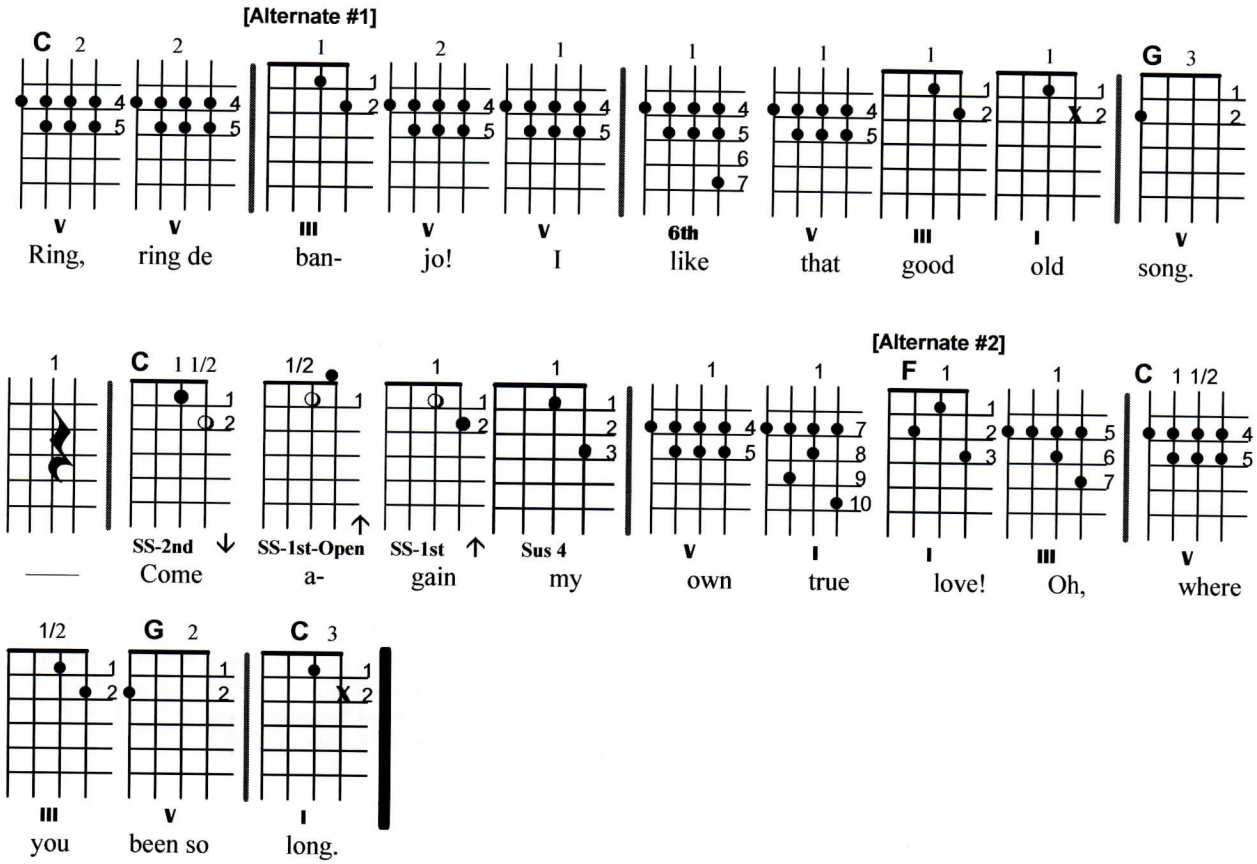
Key of C

Ring De Banjo

(Stephen C. Foster, 1851)



CHORUS:



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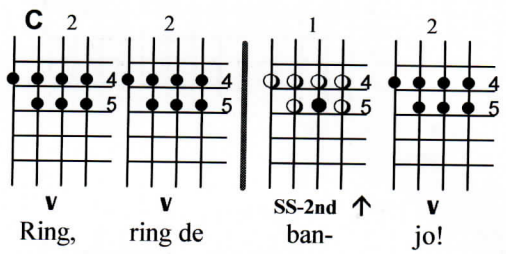

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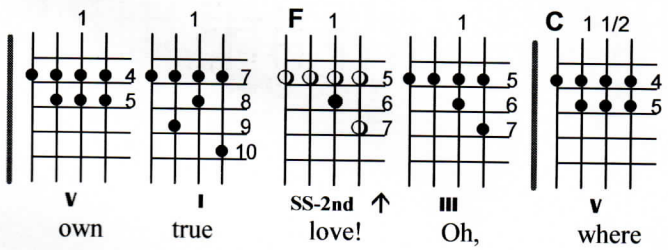
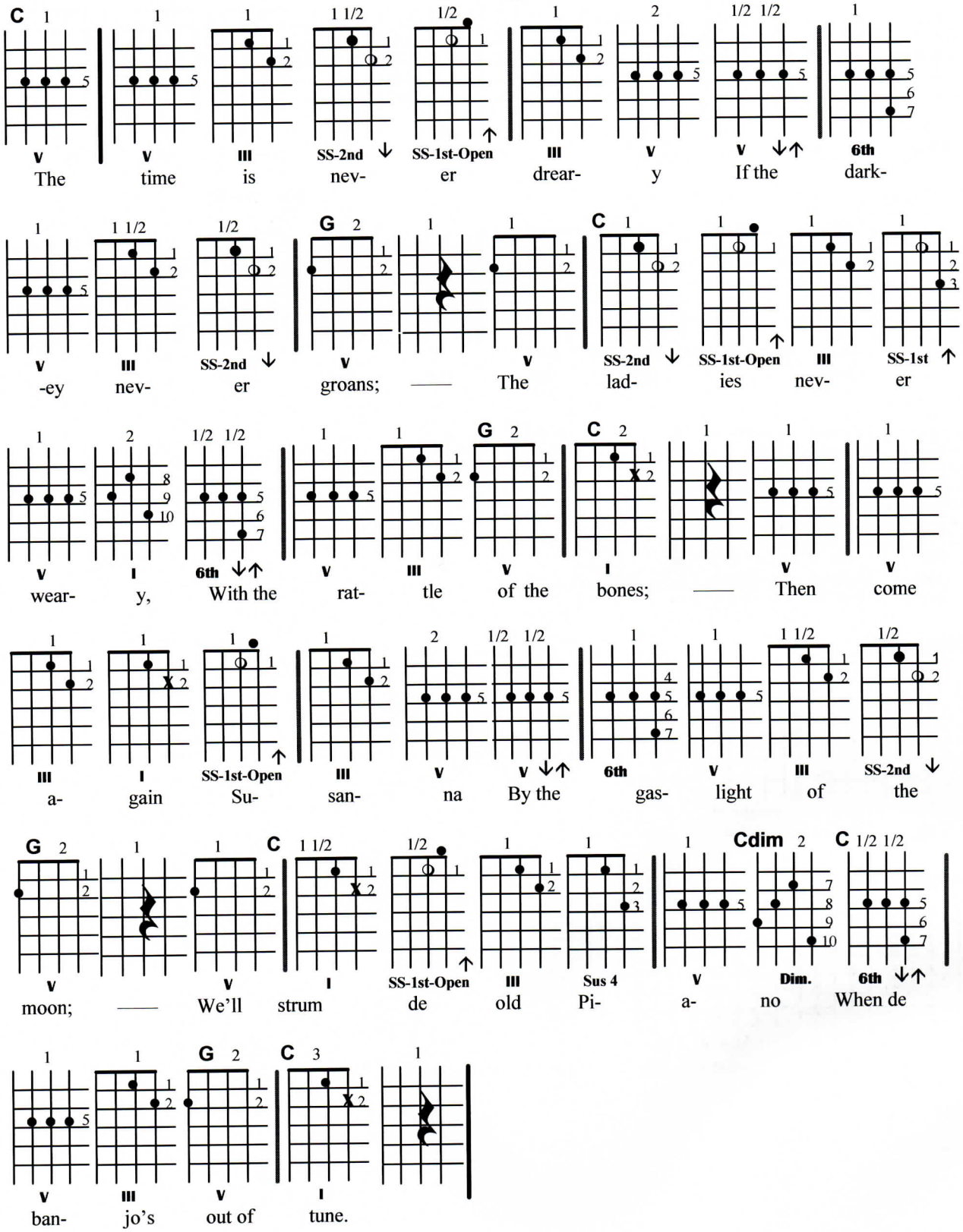


Key of C

Ring De Banjo

With 3 String Chords

(Stephen C. Foster, 1851)



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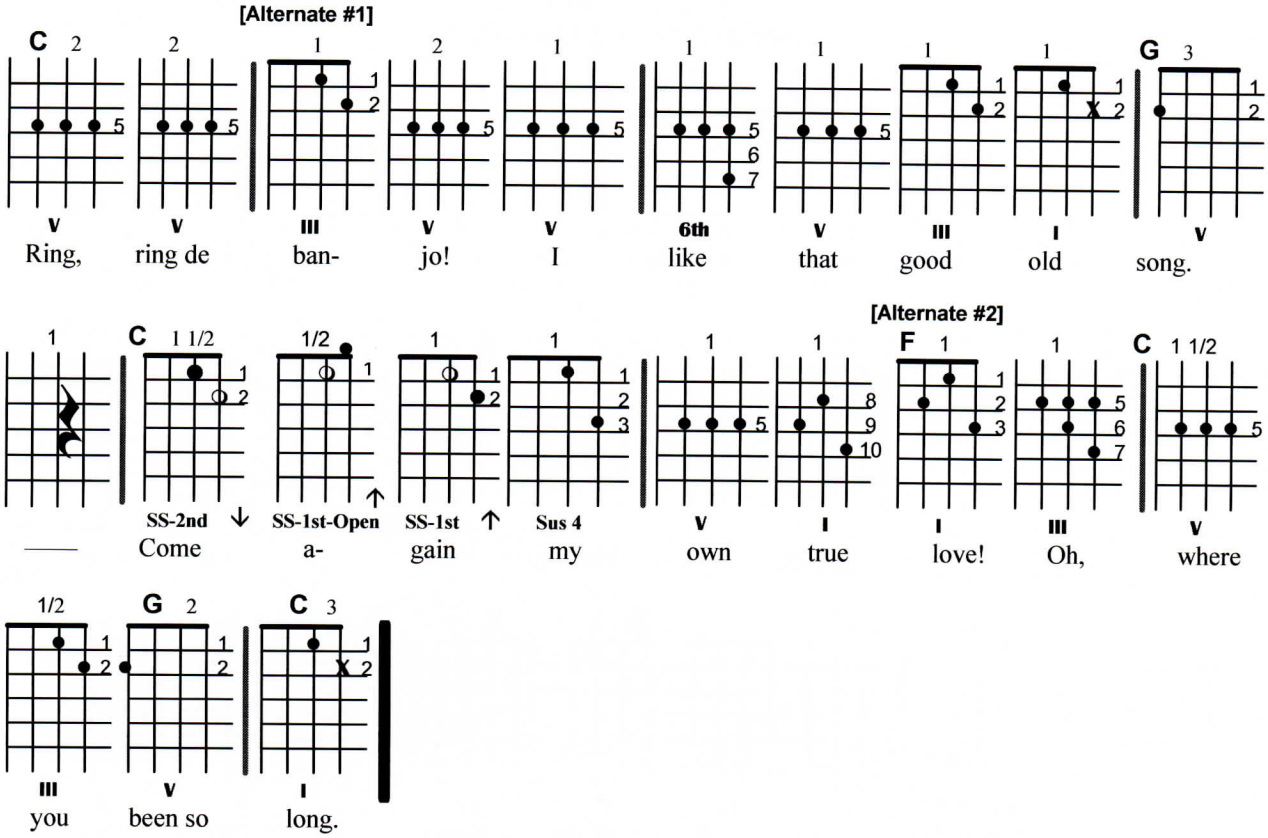

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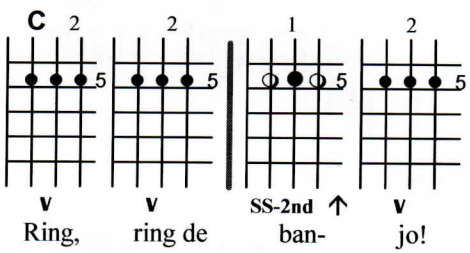

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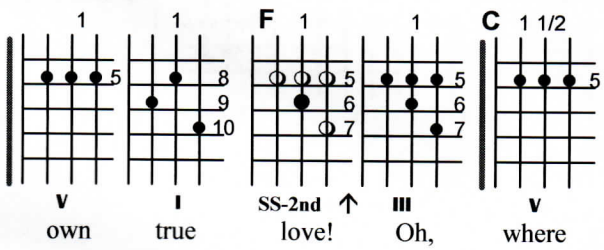
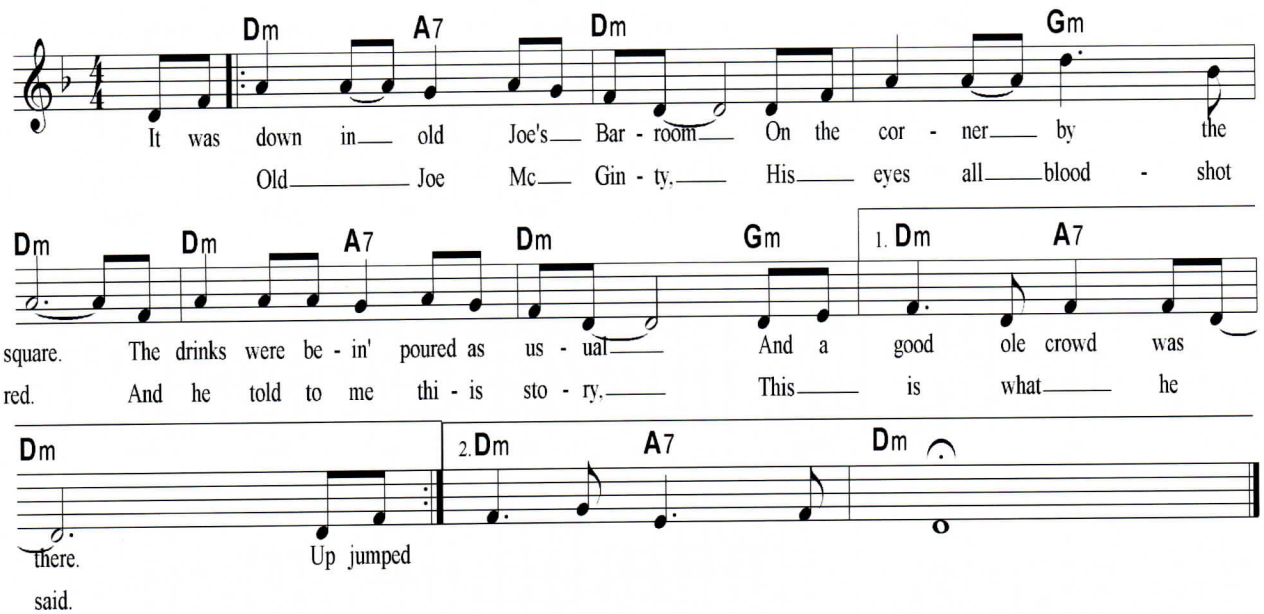


ST. JAMES INFIRMARY BLUES

(Traditional Folk Song c. 1890-98)



(Slow) ST. JAMES INFIRMARY BLUES

Dm/ A7	Dm	Dm/ Gm	Dm	Dm/ A7	Dm/ Gm	Dm/ A7	Dm

It was down in old Joe's barroom
On the corner by the square,
The drinks were bein' poured as usual,
And a good ole' crowd was there.

Up jumped old Joe McGinty,
His eyes all bloodshot red.
And he told to me this story.
This is what he said.

I went down to St. James Infirmary;
I saw my baby there.
She was stretched out on a long, white table;
So cold, so pale, so fair.

Went back to see the sawbones.
"She's mighty low," he said;
Oh, it's fractious to see that gal of mine.
Good Lord, she's layin' there dead.

Let her go, let her go, God bless her!
Wherever she may be.
She can search this whole world over,
Never find another man like me.

Bring on those rubber tired carriages;
Bring on those rubber tired hacks,
They're takin' poor baby to the graveyard.
She ain't comin' back.

Now, when I die, please bury me.
In my high top Stetson hat.
Just a twenty dollar gold piece on my watch chain
So the gang will know I'm standin' pat.

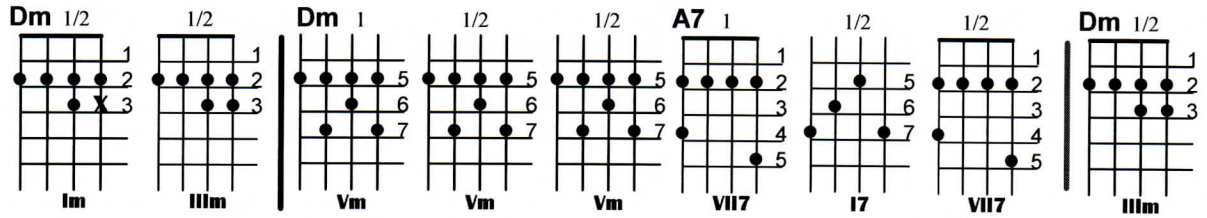
I want six crap shooters for my pall bearers,
And a chorus girl to sing me a song;
Put a jazz band on my hearse wagon
Just to raise hell as we roll along.

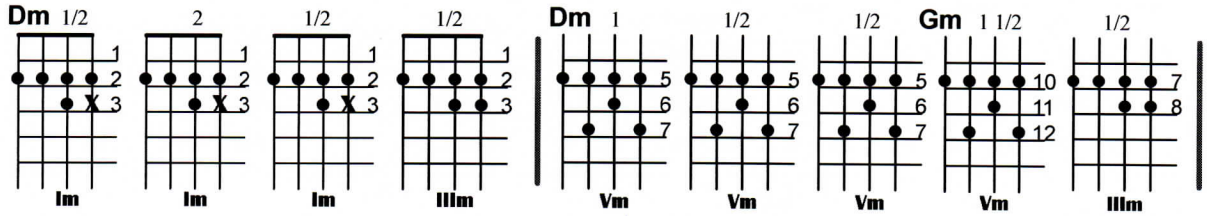
Now that you've heard my story,
I'll have another shot of booze,
And if anyone should ask you,
I've got those St. James Infirmary Blues!

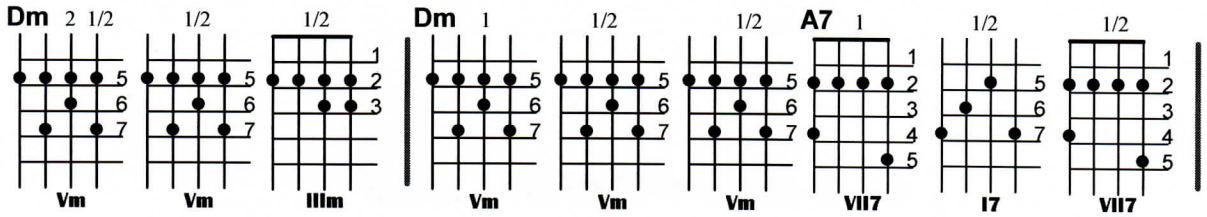
Key of Dm

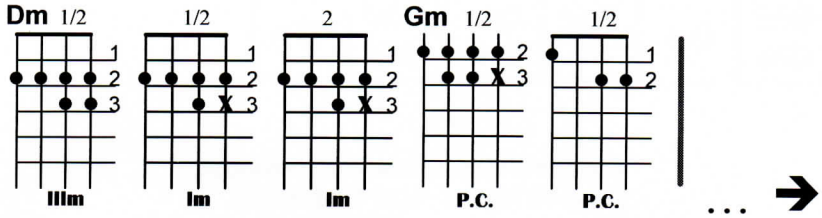
St. James Infirmary Blues

(Traditional Folk song c.1890-98)









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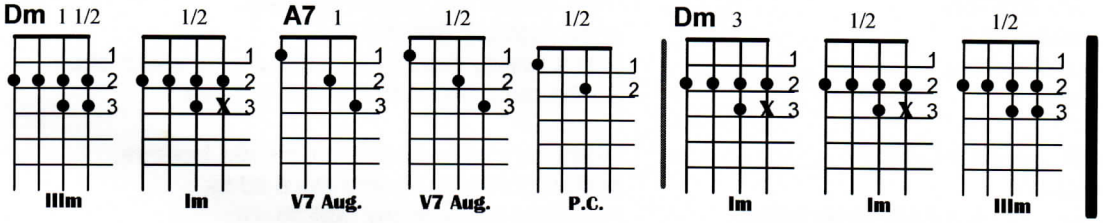
1st ENDING:



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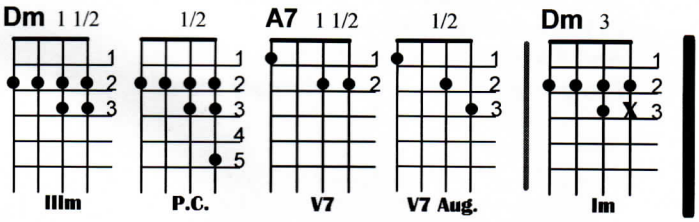
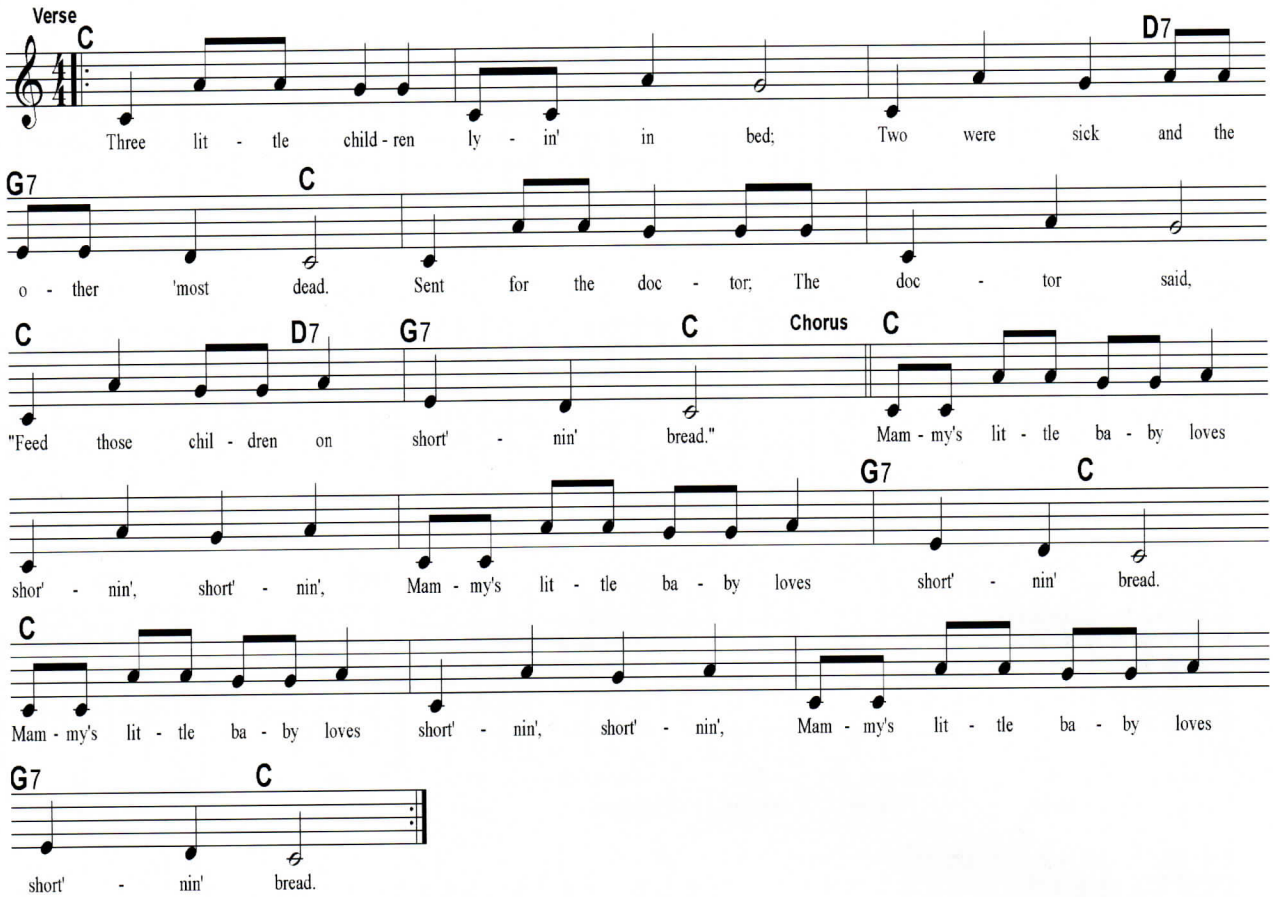


SHORT'NIN' BREAD

(Reese d'Pree, 1905)



SHORT'NIN BREAD

C	C	C/ D7 3 / 1	G7/ C	C	C	C/ D7 3 / 1	G7/ C
C	C	C	G7/ C	C	C	C	G7/ C

Three little children lyin' in bed,
Two were sick and the other 'most dead.
Sent for the doctor; The doctor said,
"Feed those children on short'nin' bread."

Chorus:
Mammy's little baby loves short'nin', short'nin';
Mammy's little baby loves short'nin' bread.
Mammy's little baby loves short'nin', short'nin';
Mammy's little baby loves short'nin' bread.

Put on the skillet, put on the lid,
Mamma's gonna make a little short'nin' bread.
And that ain't all that Mama's gonna do,
Mamma's gonna make a little coffee, too.

Then the little child, sick in bed,
When he hear tell of short'nin bread;
Popped up well, he dance an' sing,
He almos' cut the pigeon wing.

I slip to the kitchen, slip up the lid,
Filled mah pockets full of short'nin' bread;
Stole the skillet, stole the lid,
Stole the gal makin' short'nin' bread.

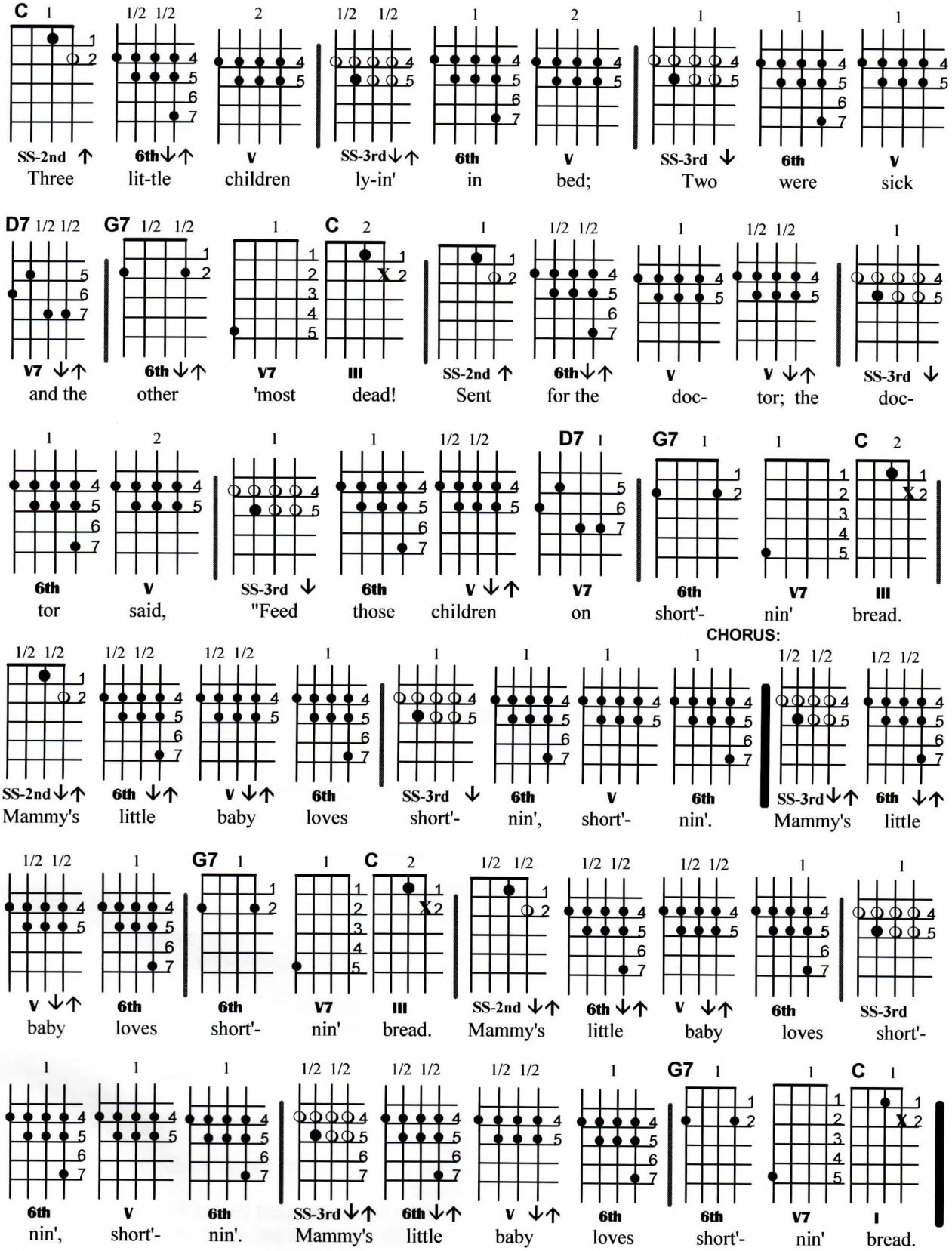
They caught me with the skillet, they caught me with the lid,
They caught me with the gal makin' short'nin' bread;
Paid for the skillet, paid for the lid,
Spent six months in jail, eatin' short'nin bread.

Key of C

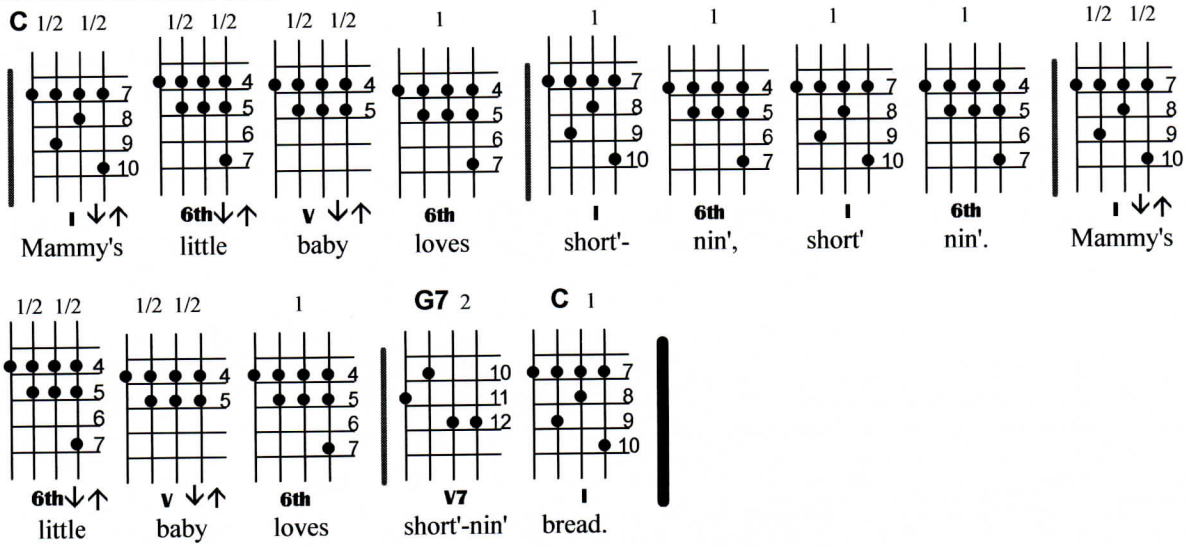
Short'nin' Bread

(Reese d'Pree, 1905)

VERSE:

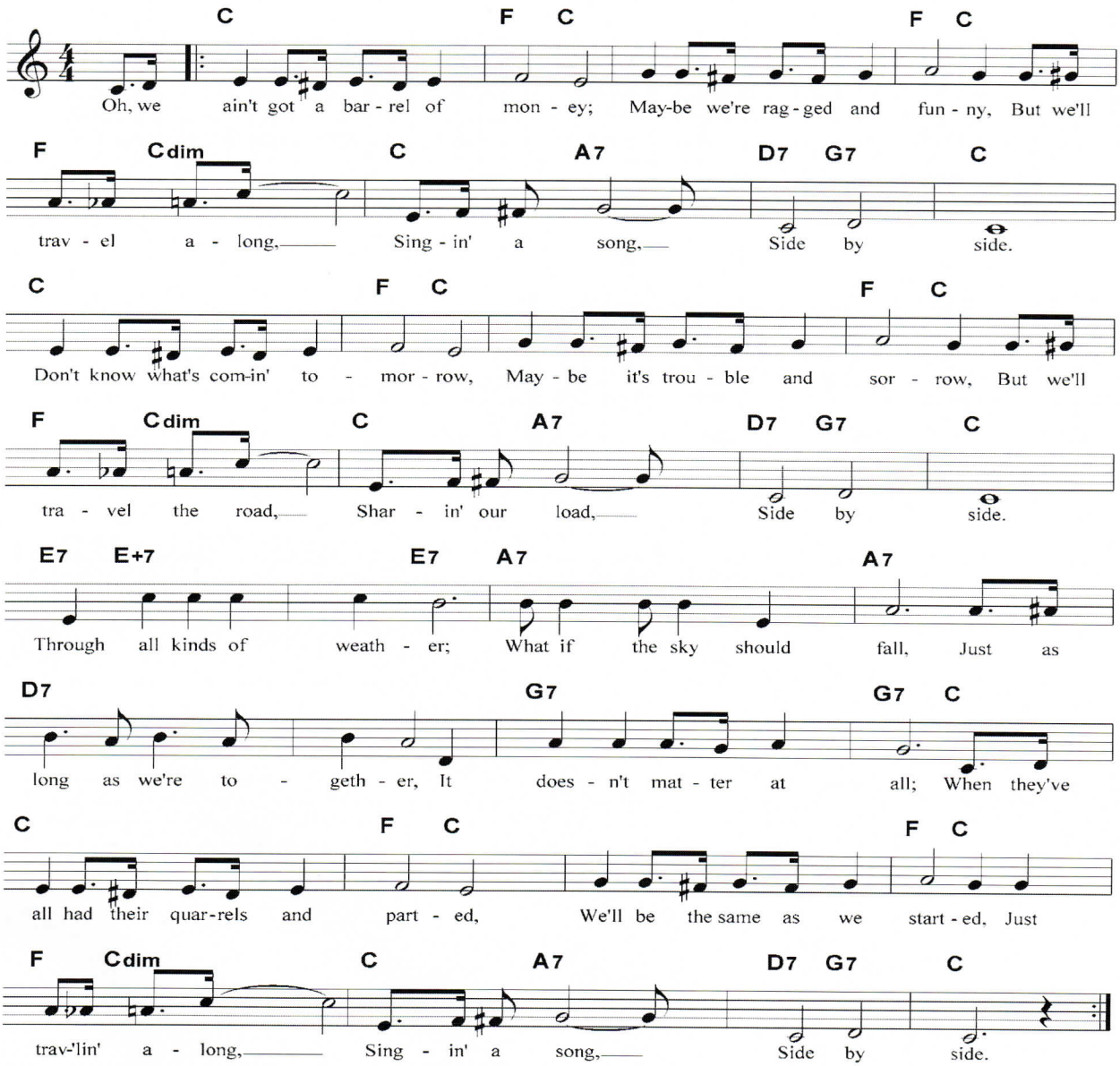


ALTERNATE ENDING:



SIDE BY SIDE (C)

(H. Woods, 1927)



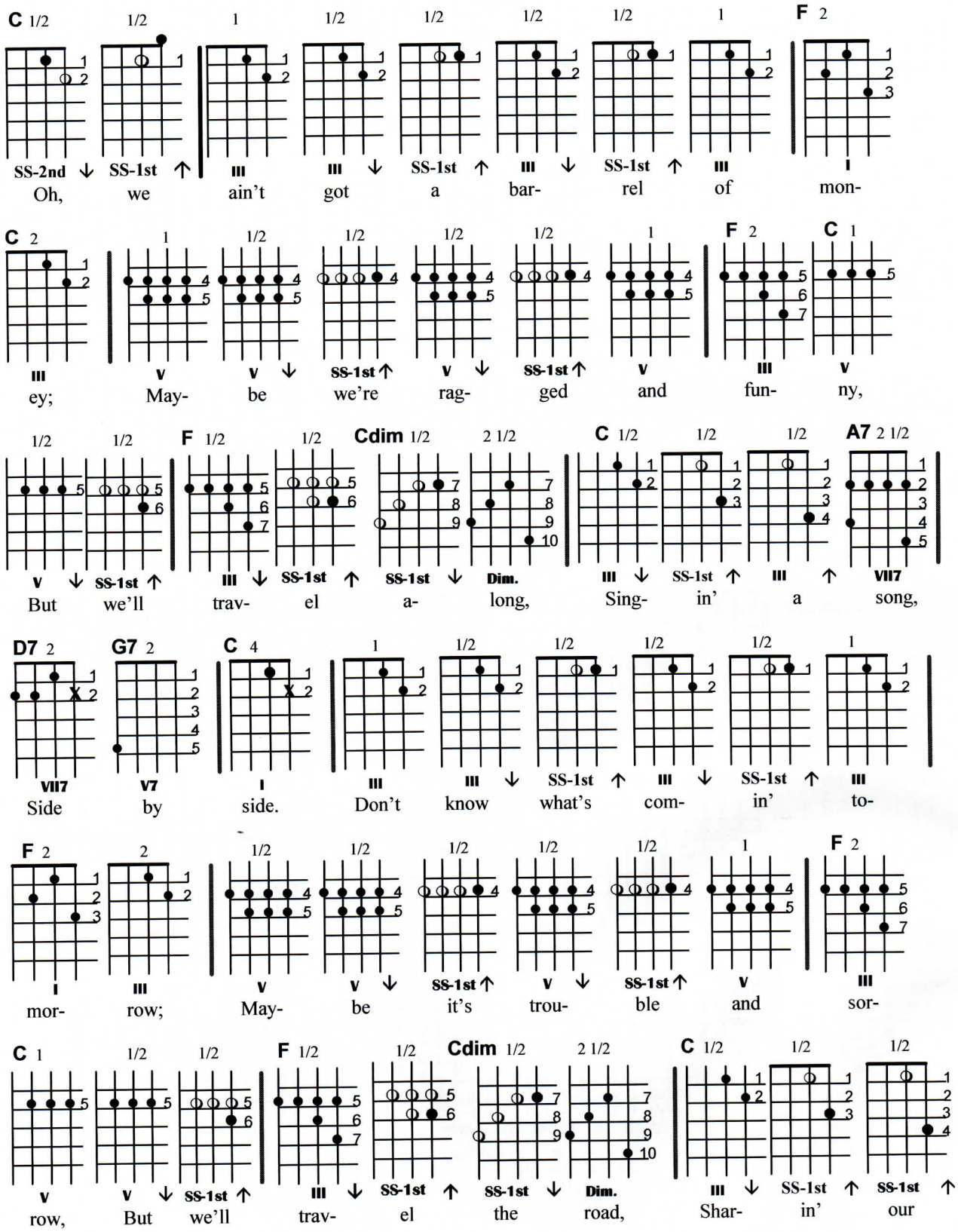
SIDE BY SIDE

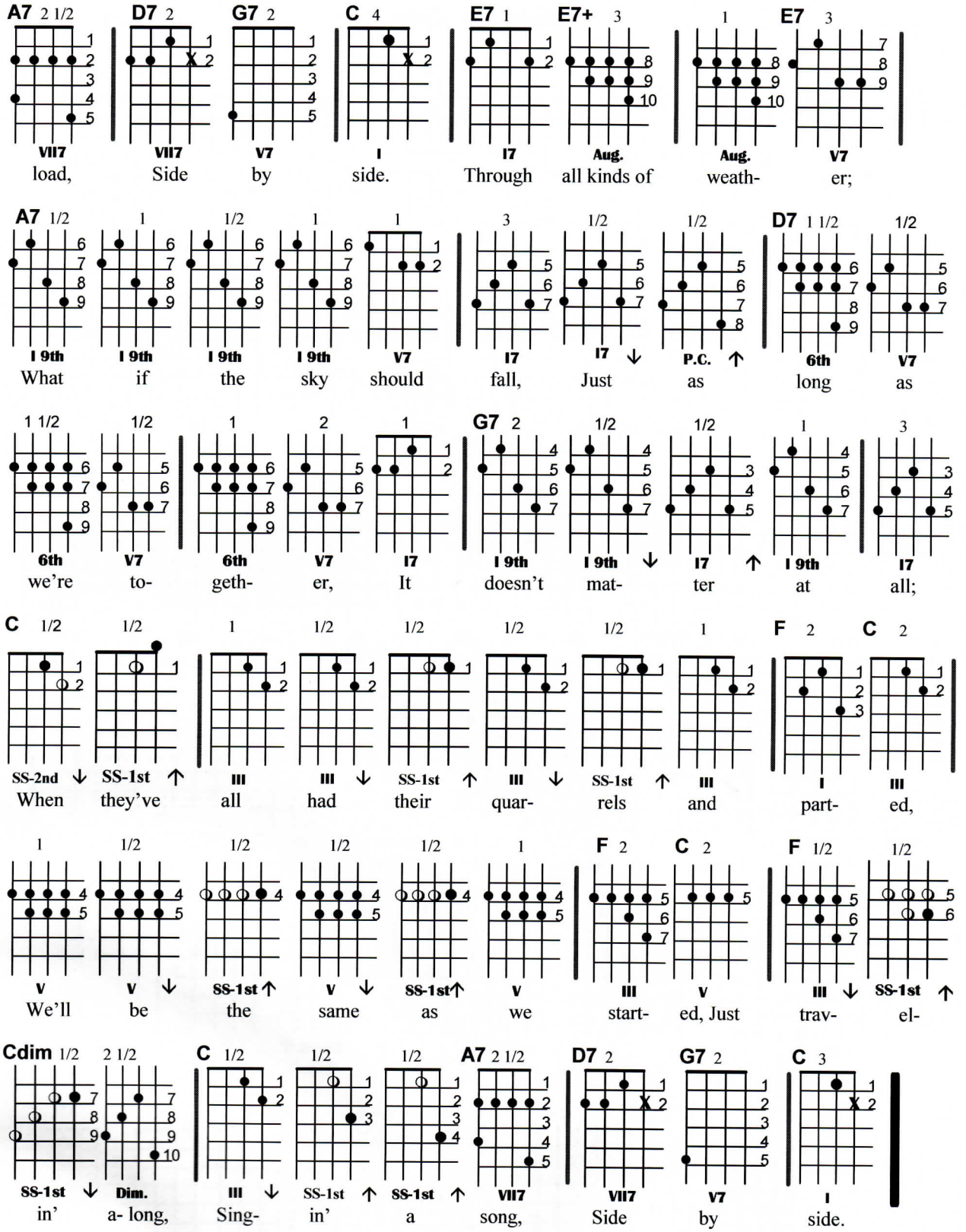
C	F/ C	C	F/ C	F/ Cdim 1 / 3	C/ A7	D7/ G7	C
C	F/ C	C	F/ C	F/ Cdim 1 / 3	C/ A7	D7/ G7	C
E7/ E7+ 1 / 3	E7+/ E7 1 / 3	A7	A7	D7	D7	G7	G7/ C 3 / 1
C	F/ C	C	F/ C	F/ Cdim 1 / 3	C/ A7	D7/ G7	C

Key of C

Side By Side

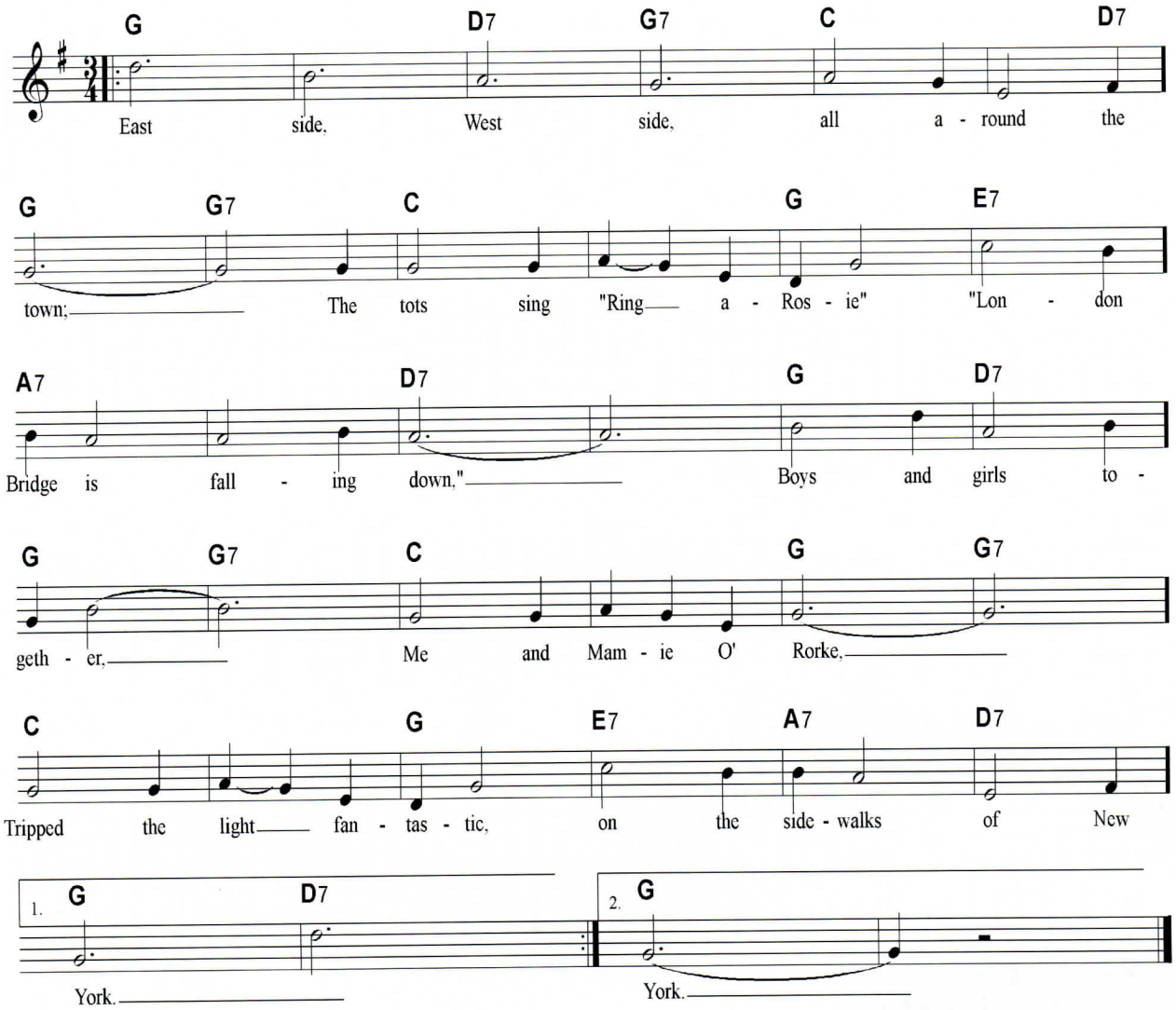
(H.Woods, 1927))




A7 2 1/2 D7 2 G7 2 C 4 E7 1 E7+ 3 1 E7 3
VII7 VII7 V7 I I7 Aug. Aug. V7
load, Side by side. Through all kinds of weath- er;
A7 1/2 1 1/2 1 1 3 1/2 1/2 D7 1 1/2 1/2
I 9th I 9th I 9th I 9th V7 I7 I7 P.C. 6th V7
What if the sky should fall, Just as long as
1 1/2 1/2 1 2 1 G7 2 1/2 1/2 1 3
6th V7 6th V7 I7 I 9th I 9th I7 I 9th I7
we're to- geth- er, It doesn't mat- ter at all;
C 1/2 1/2 1 1/2 1/2 1/2 1/2 1 F 2 C 2
SS-2nd SS-1st III III SS-1st III SS-1st III I III
When they've all had their quar- rels and part- ed,
1 1/2 1/2 1/2 1/2 1 F 2 C 2 F 1/2 1/2
V V SS-1st V SS-1st V III V III SS-1st
We'll be the same as we start- ed, Just trav- el-
Cdim 1/2 2 1/2 C 1/2 1/2 1/2 A7 2 1/2 D7 2 G7 2 C 3
SS-1st Dim. III SS-1st SS-1st VII7 VII7 V7 I
in' a- long, Sing- in' a song, Side by side.

SIDEWALKS OF NEW YORK

(C.Lawlor, 1894)



SIDEWALKS OF NEW YORK

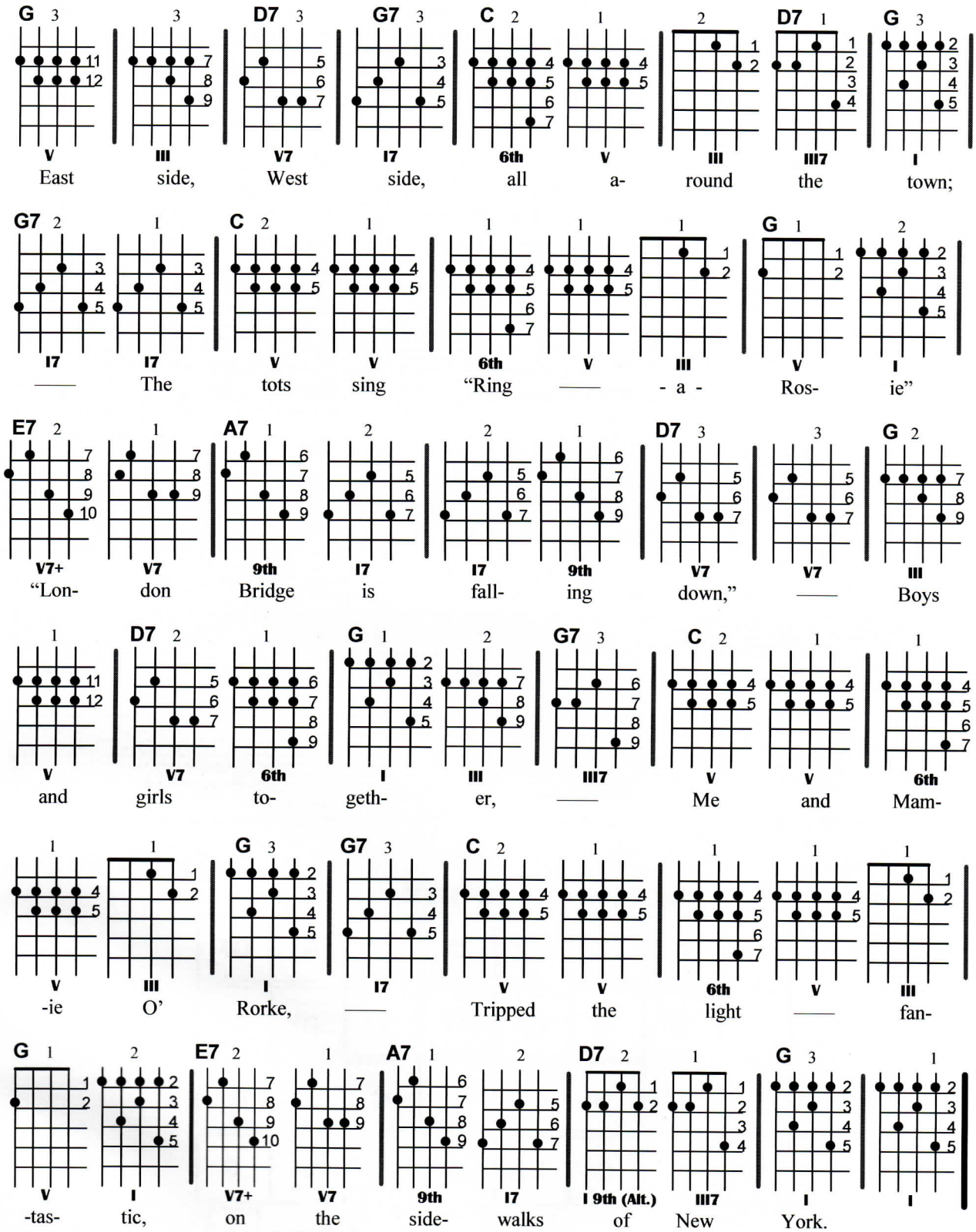
G	G	D7	G7	C	C/ D7 2 / 1	G	G7
C	C	G	E7	A7	A7	D7	D7
G	D7	G	G7	C	C	G	G7
C	C	G	E7	A7	D7	G	G

Note: $\frac{3}{4}$ **Time =** 3

Key of G

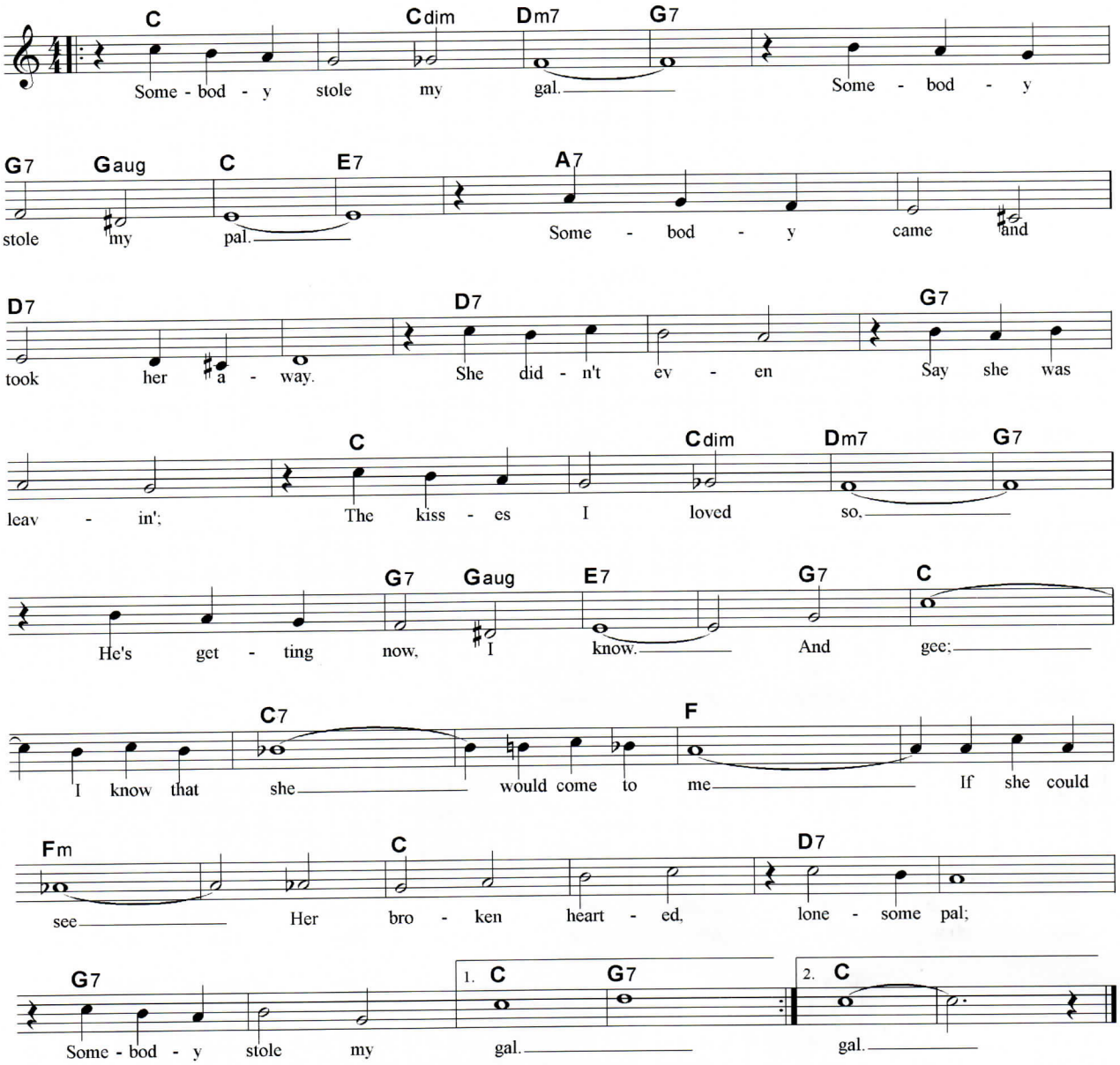
Sidewalks Of New York

(C.Lawlor, 1894))



SOMEBODY STOLE MY GAL

(L.Wood, 1918)



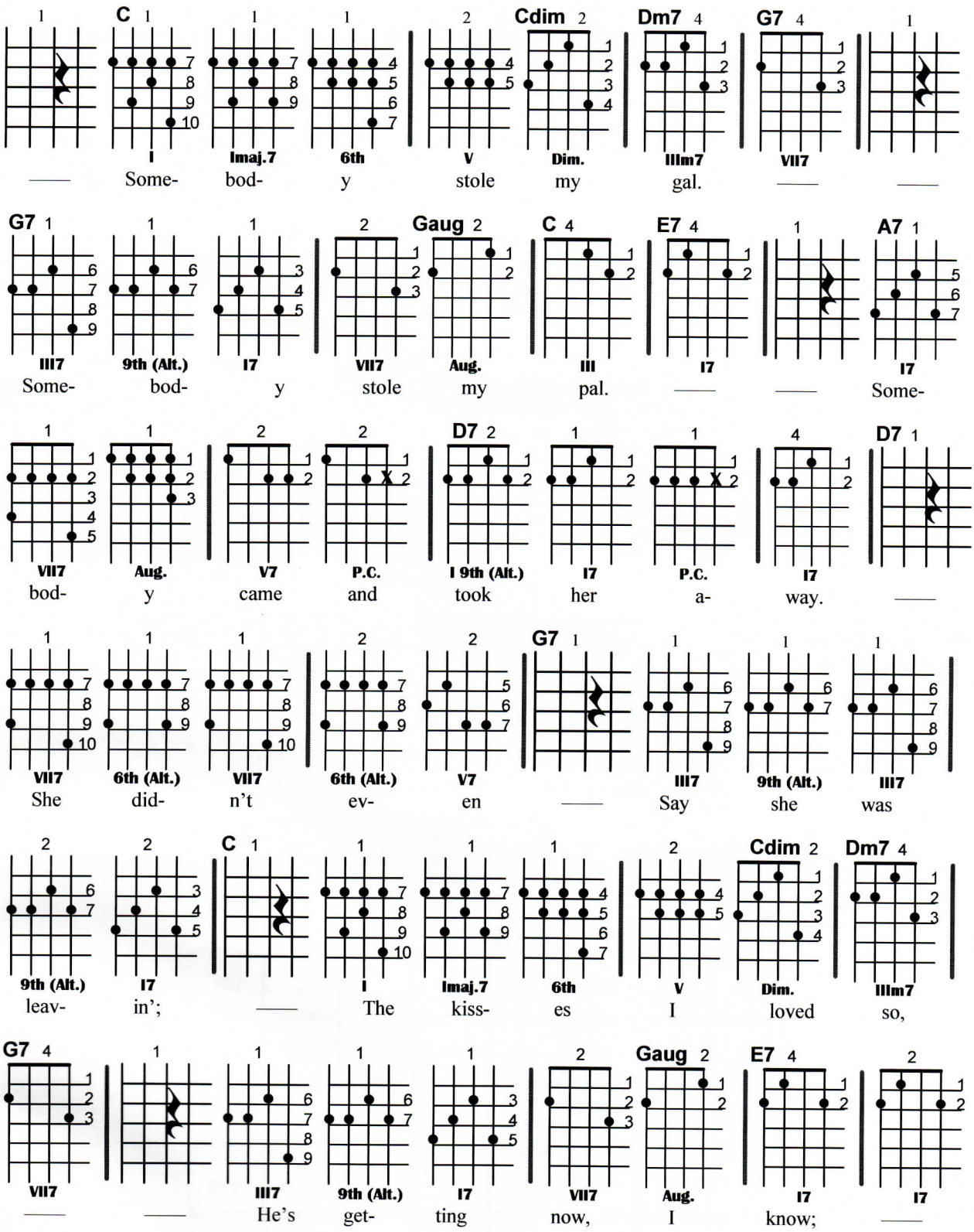
SOMEBODY STOLE MY GAL

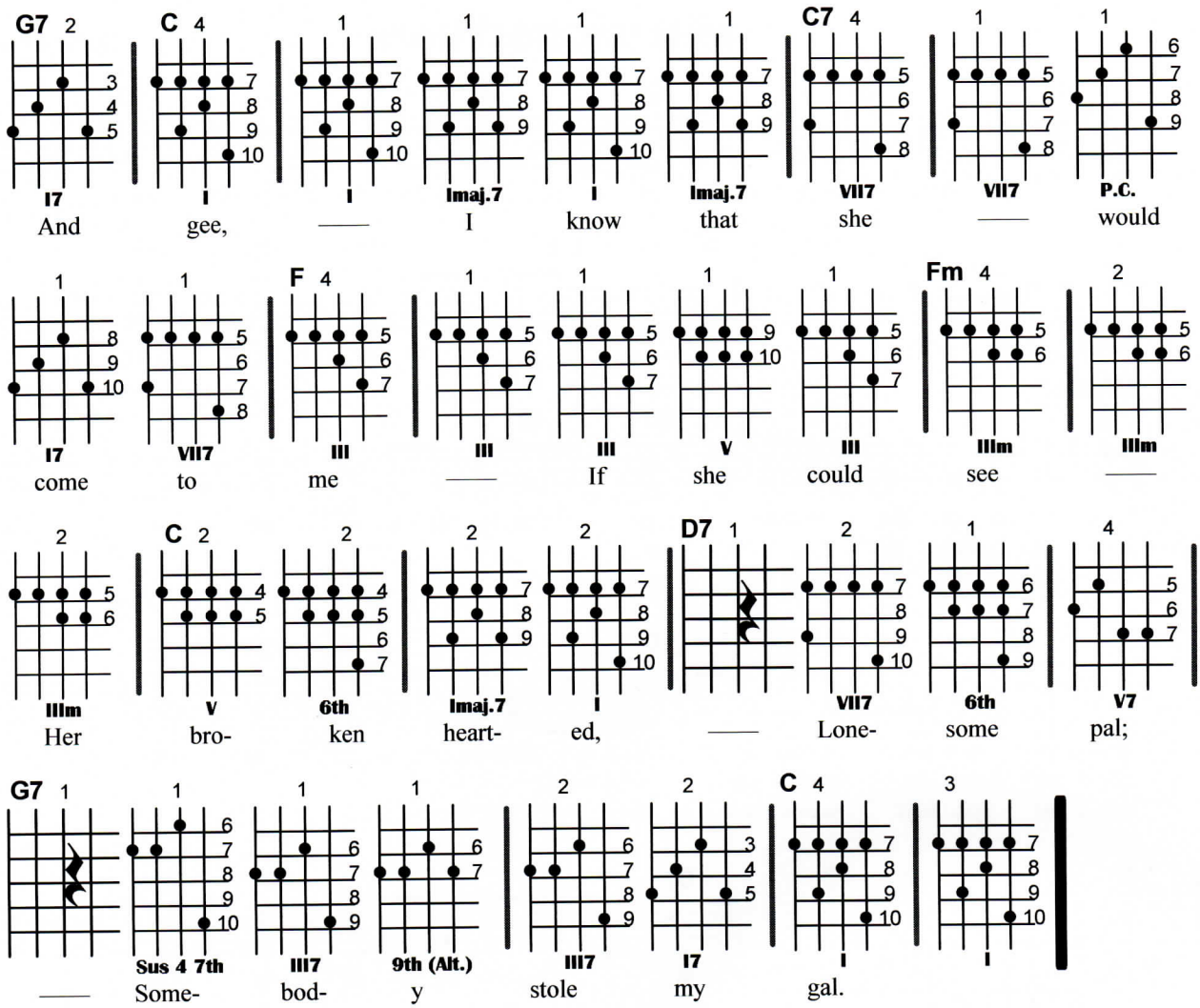
C	C/ Cdim	Dm7	G7	G7	G7/ Gaug	C	E7
A7	A7	D7	D7	D7	D7	G7	G7
C	C/ Cdim	Dm7	G7	G7	G7/ Gaug	E7	E7/ G7
C	C	C7	C7	F	F	Fm	Fm
C	C	D7	D7	G7	G7	C	C

Key of C

Somebody Stole My Gal

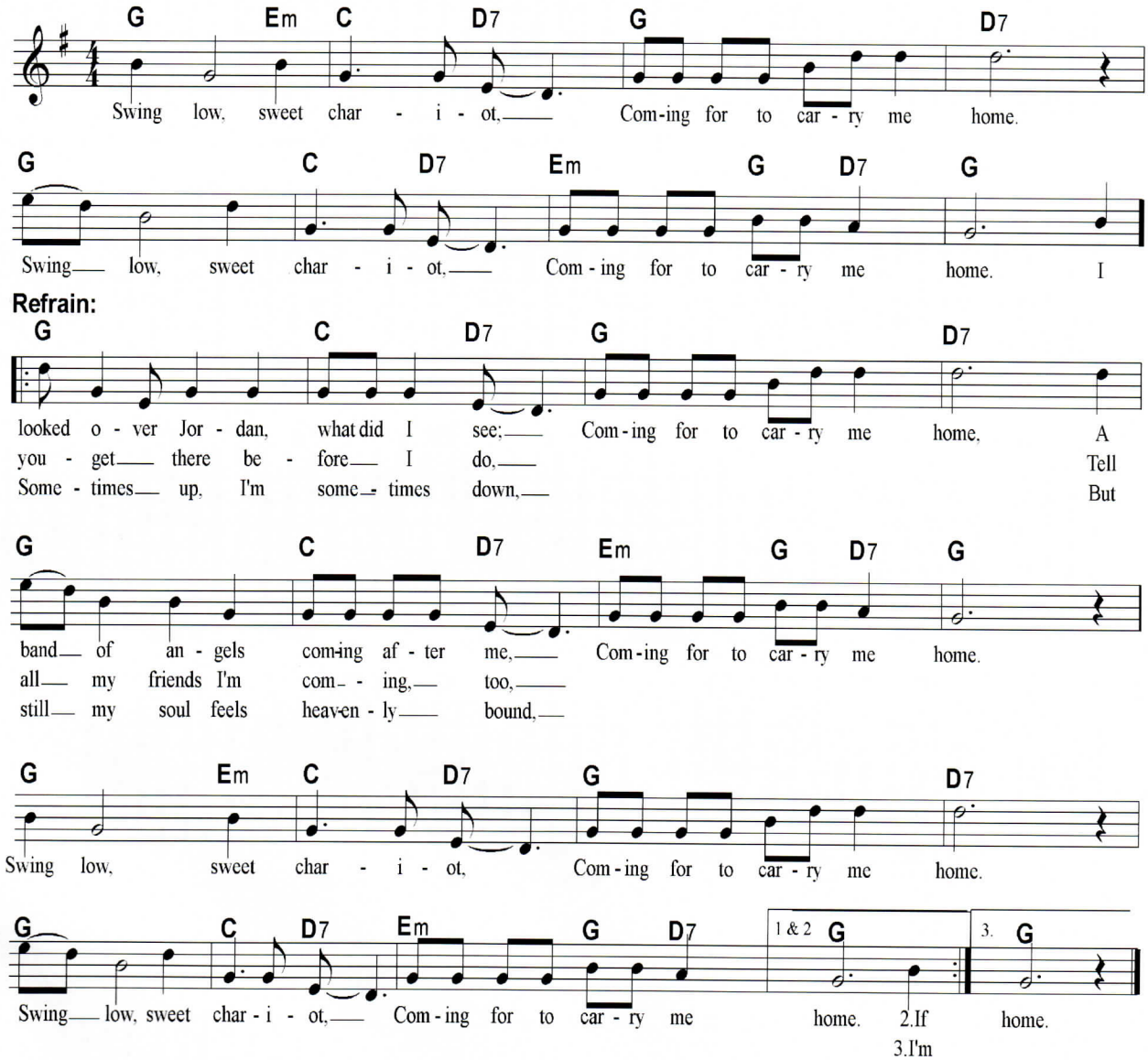
(L.Wood, 1918)




G7 2
C 4
1
1
1
1
C7 4
1
1
I7 I I Imaj.7 I Imaj.7 VII7 VII7 P.C.
And gee, —— I know that she —— would
1
1
F 4
1
1
1
1
Fm 4
2
I7 VII7 III III III V III IIIm IIIm
come to me —— If she could see ——
2
C 2
2
2
2
D7 1
2
1
4
IIIm V 6th Imaj.7 I VII7 6th V7
Her bro- ken heart- ed, —— Lone- some pal;
G7 1
1
1
1
2
2
C 4
3
Sus 4 7th III7 9th (Alt.) III7 I7 I I
—— Some- bod- y stole my gal.

SWING LOW, SWEET CHARIOT

(Traditional Hymn)



SWING LOW SWEET CHARIOT

G/ Em	C/ D7	G	D7	G	C/ D7	Em 2 G 1 D7 1	G

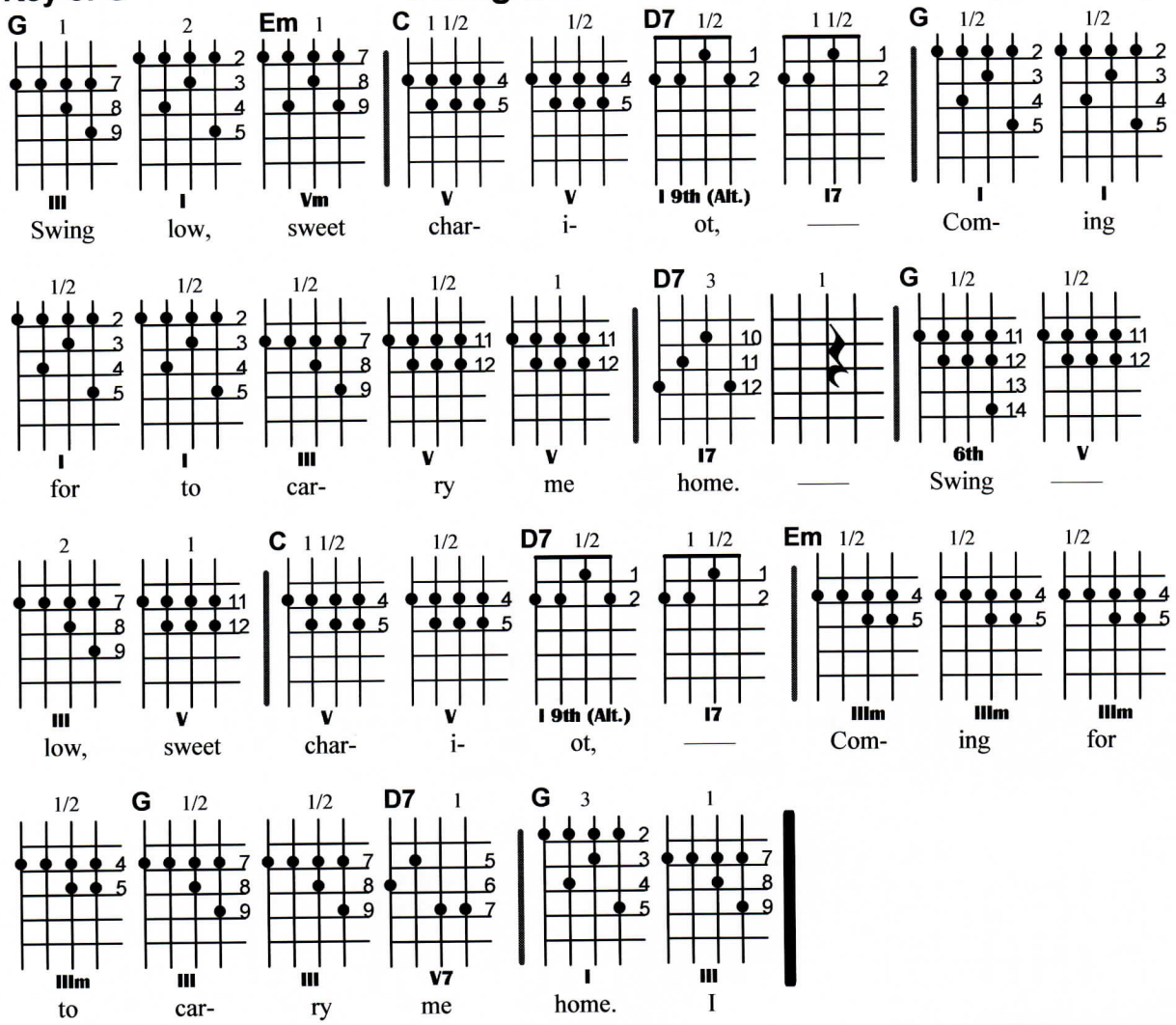
Refrain

G	C/ D7	G	D7	G	C/ D7	Em 2 G 1 D7 1	G
G/ Em	C/ D7	G	D7	G	C/ D7	Em 2 G 1 D7 1	G

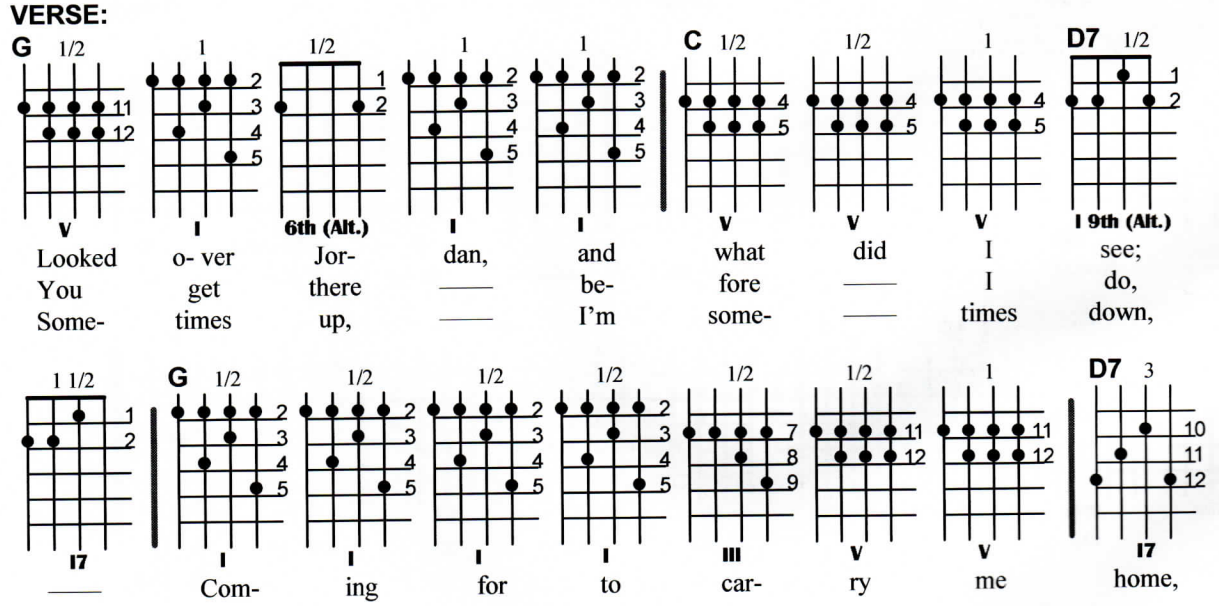
Key of G

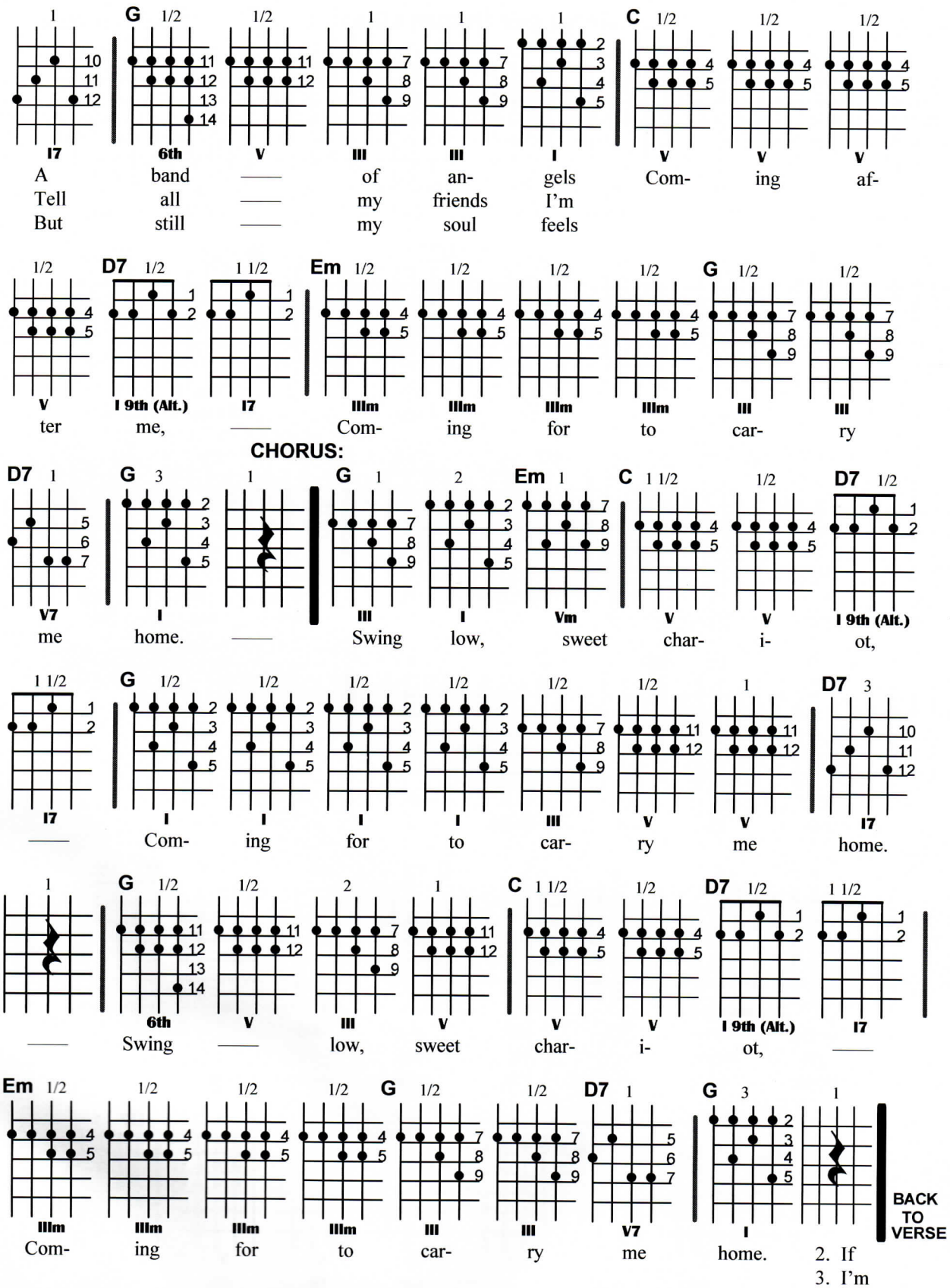
Swing Low Sweet Chariot

(Traditional Hymn)



VERSE:

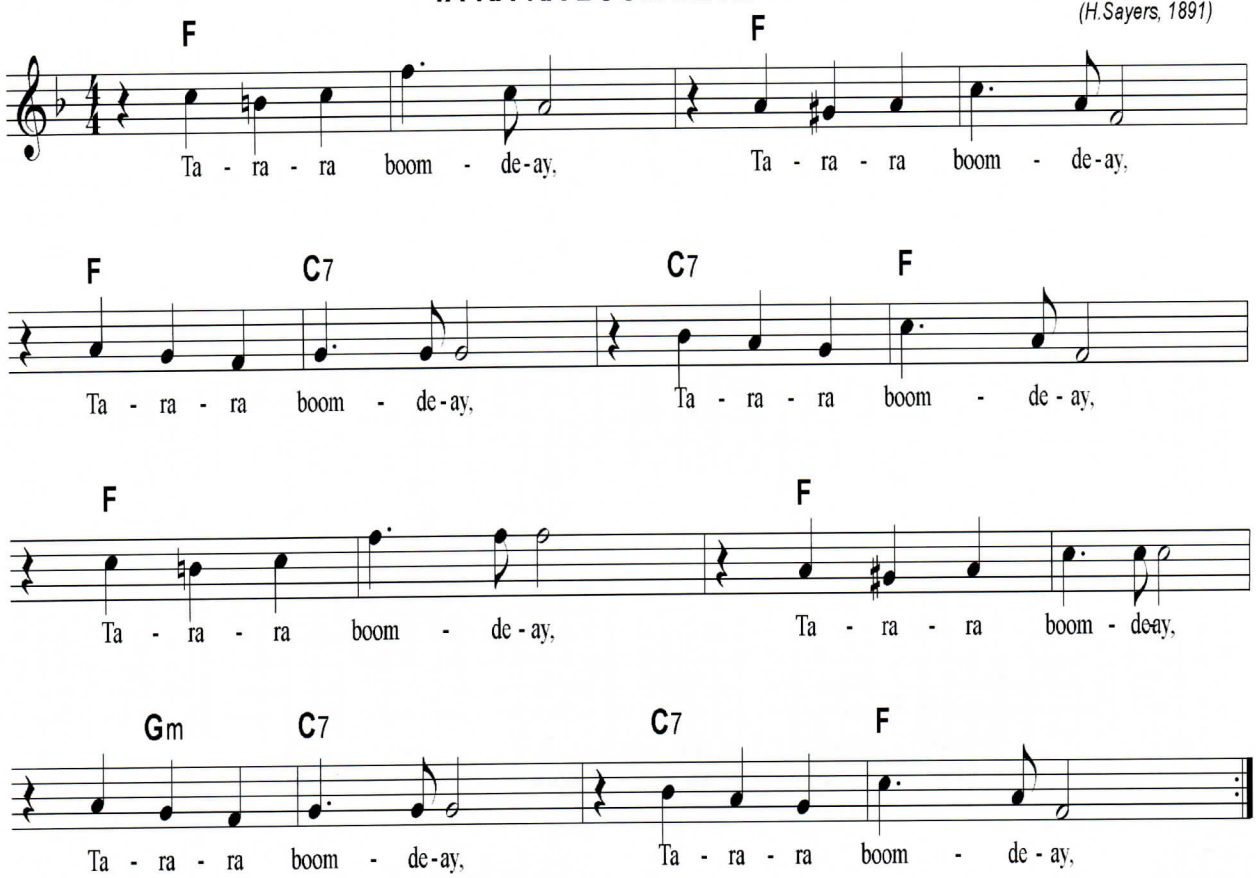



G C
I7 6th V III III I V V V
A band — of an- gels Com- ing af-
Tell all — my friends I'm
But still — my soul feels
V I 9th (Alt.) I7 Em IIIm IIIm IIIm IIIm G III III
ter me, — Com- ing for to car- ry
CHORUS:
D7 G G Em C D7
V7 I III I Vm V V I 9th (Alt.)
me home. — Swing low, sweet char- i- ot,
I7 I I I I III V V I7
— Com- ing for to car- ry me home.
G C D7
6th V III V V V I 9th (Alt.) I7
— Swing — low, sweet char- i- ot, —
Em G D7 G
IIIm IIIm IIIm IIIm III III V7 I
Com- ing for to car- ry me home.
BACK TO VERSE

2. If
3. I'm

TA-RA-RA BOOM-DE-AY

(H.Sayers, 1891)



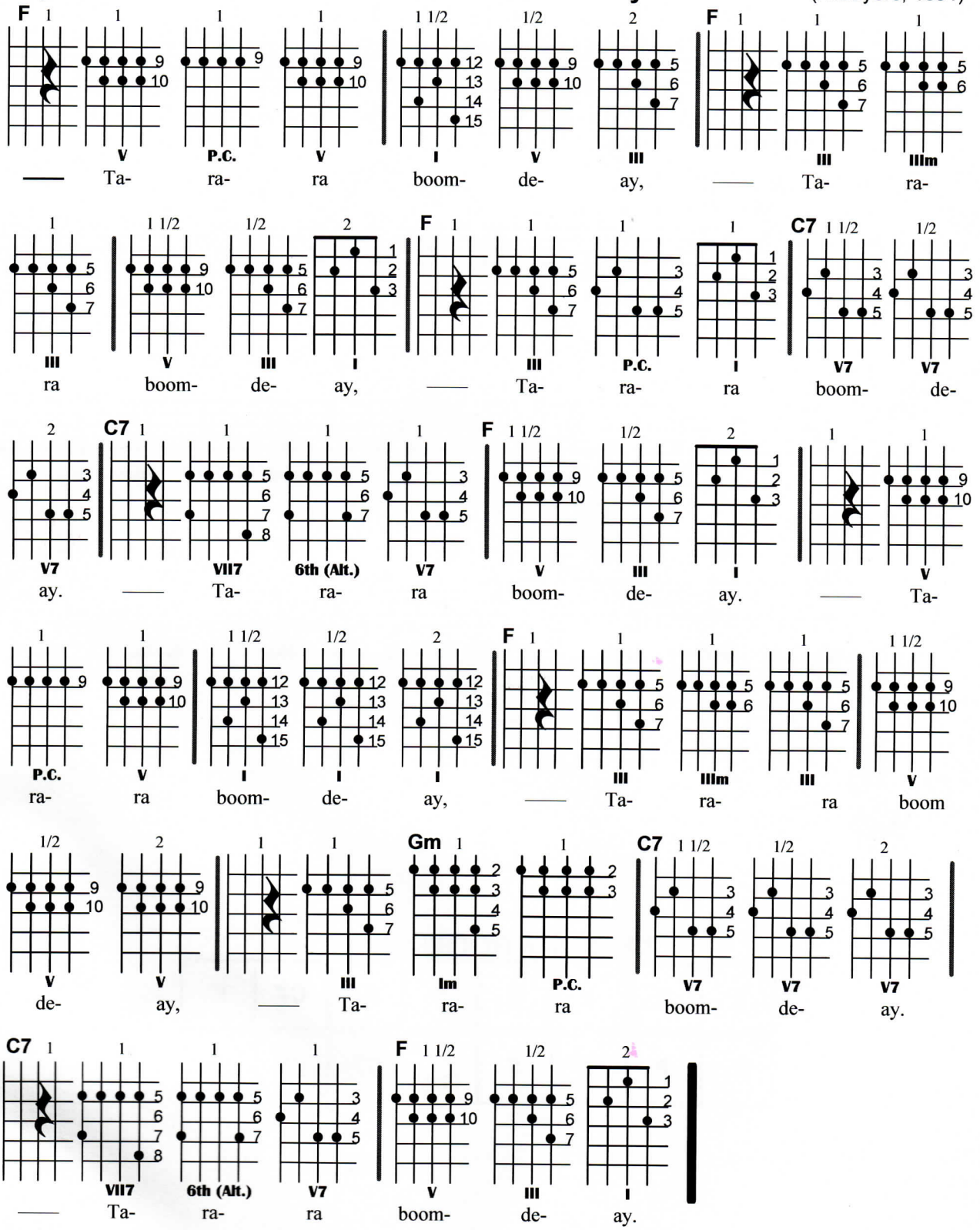
TA-RA-RA BOOM-DE-AY

F	F	F	F	F	C7	C7	F
F	F	F	F	F/ Gm	C7	C7	F

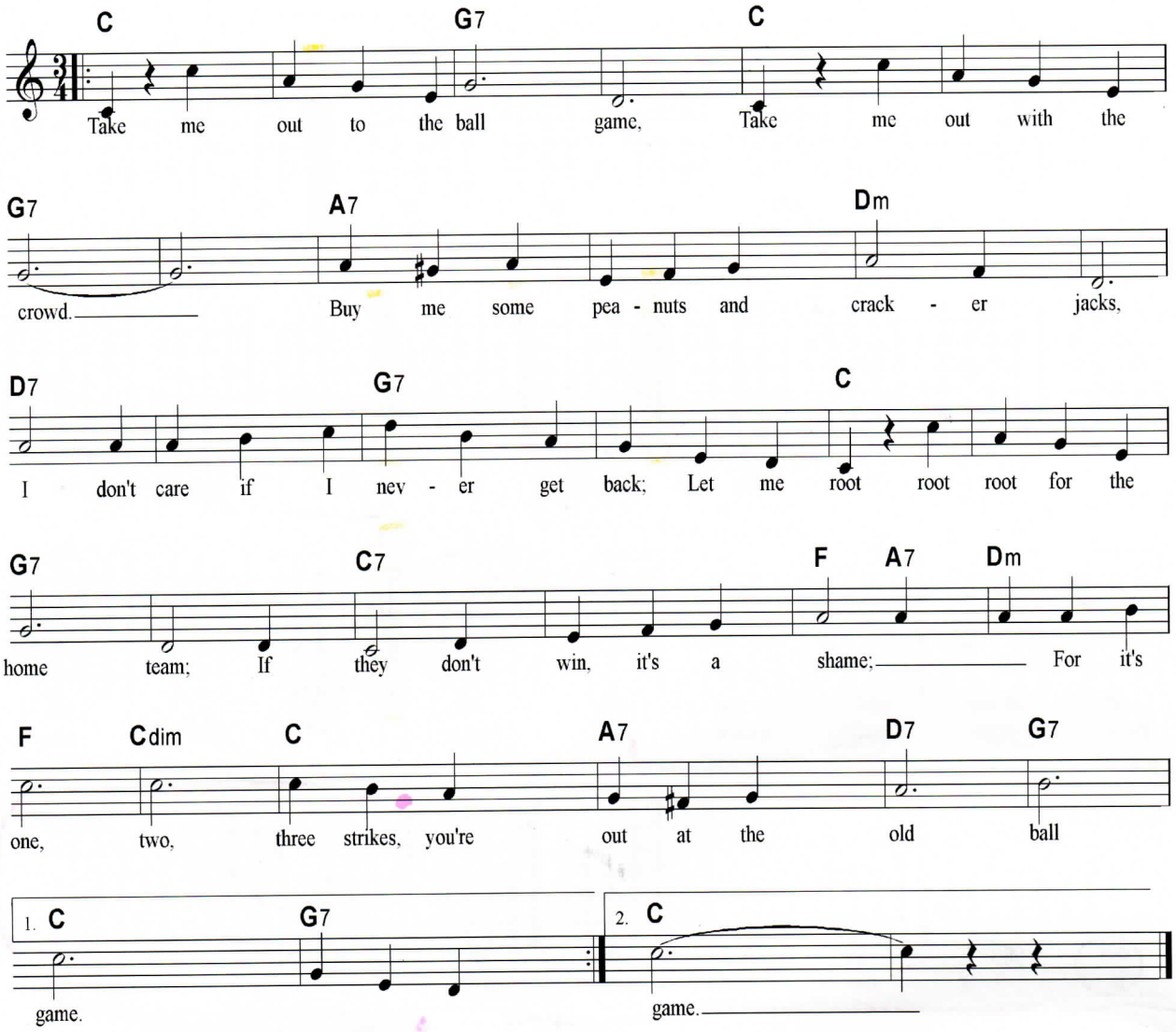
Key of F

Ta-ra-ra Boom-de-ay

(H.Sayers, 1891)



TAKE ME OUT TO THE BALL GAME



TAKE ME OUT TO THE BALL GAME

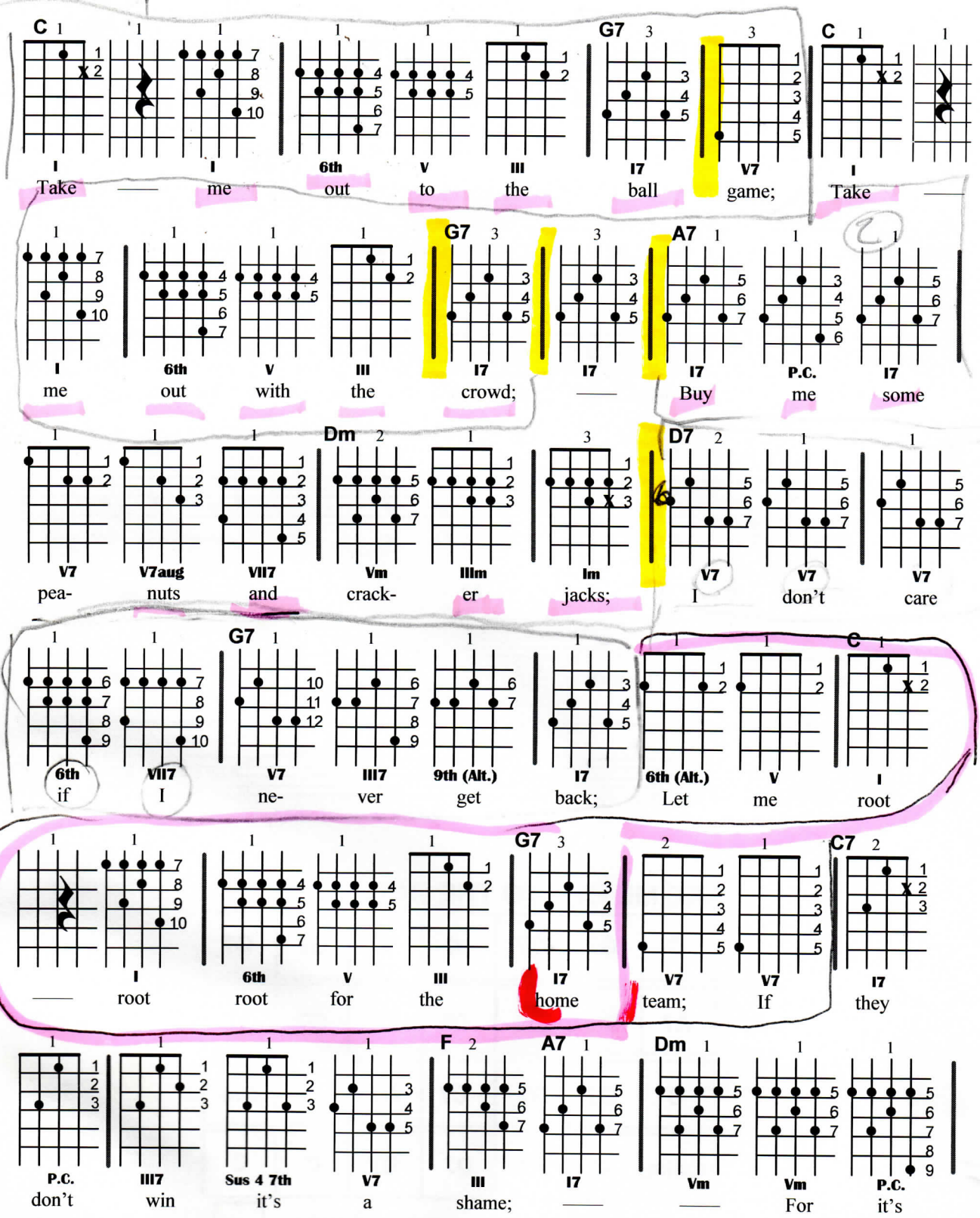
C	C	G7	G7	C	C	G7	G7
A7	A7	Dm	Dm	D7	D7	G7	G7
C	C	G7	G7	C7	C7	F/ A7 2 / 1	Dm
F	Cdim	C	A7	D7	G7	C	C

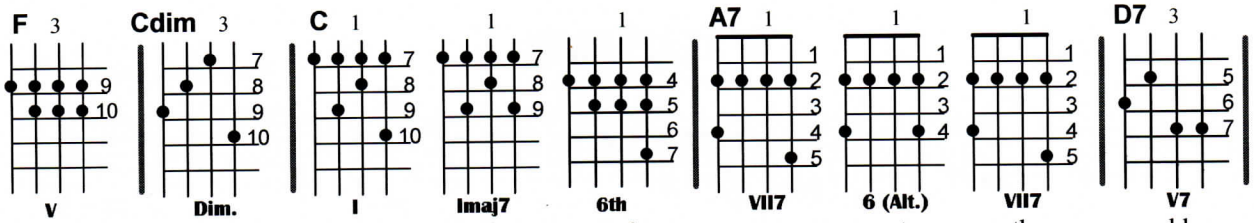
Note: $\frac{3}{4}$ Time = 3

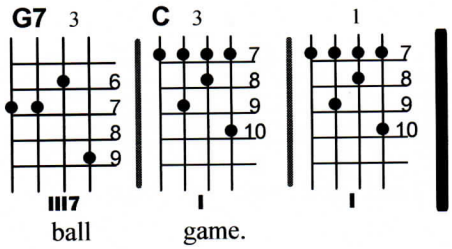
C7 · F · A7 Dm F C+ C A7 G7

Key of C

Take Me Out To The Ball Game




F 3
9
10
V
one,
Cdim 3
7
8
9
10
Dim.
two,
C 1
7
8
9
10
I
three
1
7
8
9
Imaj7
strikes,
1
4
5
6
7
6th
you're
A7 1
1
2
3
4
5
VII7
out
1
1
2
3
4
6 (Alt.)
at
1
1
2
3
4
5
VII7
the
D7 3
5
6
7
V7
old


G7 3
6
7
8
9
III7
ball
C 3
7
8
9
10
I
game.
1
7
8
9
10
I

UP A LAZY RIVER

(H.Carmichael, 1931)

F7 D7 G7

Up a la - zy riv - er by the old mill run, That la - zy, la - zy riv - er in the

C7 F C7

noon day sun, Lin - ger in the shade of a kind old tree; Throw a - way your troub - les; dream a

F F7 D7 G7

dream of me. Up a la - zy riv - er where the rob - ins sing, A - waits a bright new morn - ing; we can

B♭ Bdim F D7 G7 C7

loaf a - long. Blue skies up a - bove; Ev' - ry - one's in love; Up a la - zy riv - er, how

F D7 G7 C7 F

hap - py we would be; Up a la - zy riv - er with me.

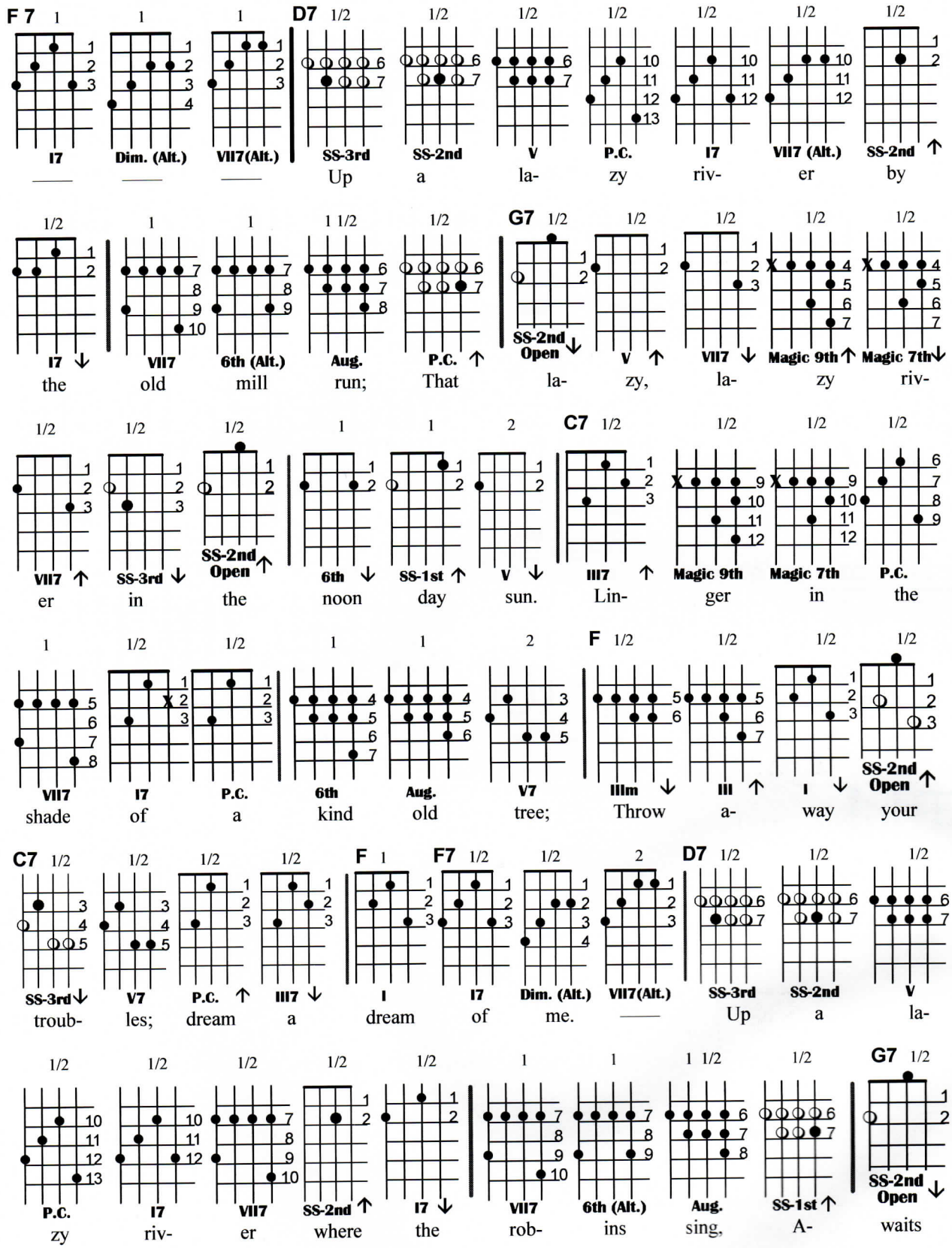
UP A LAZY RIVER

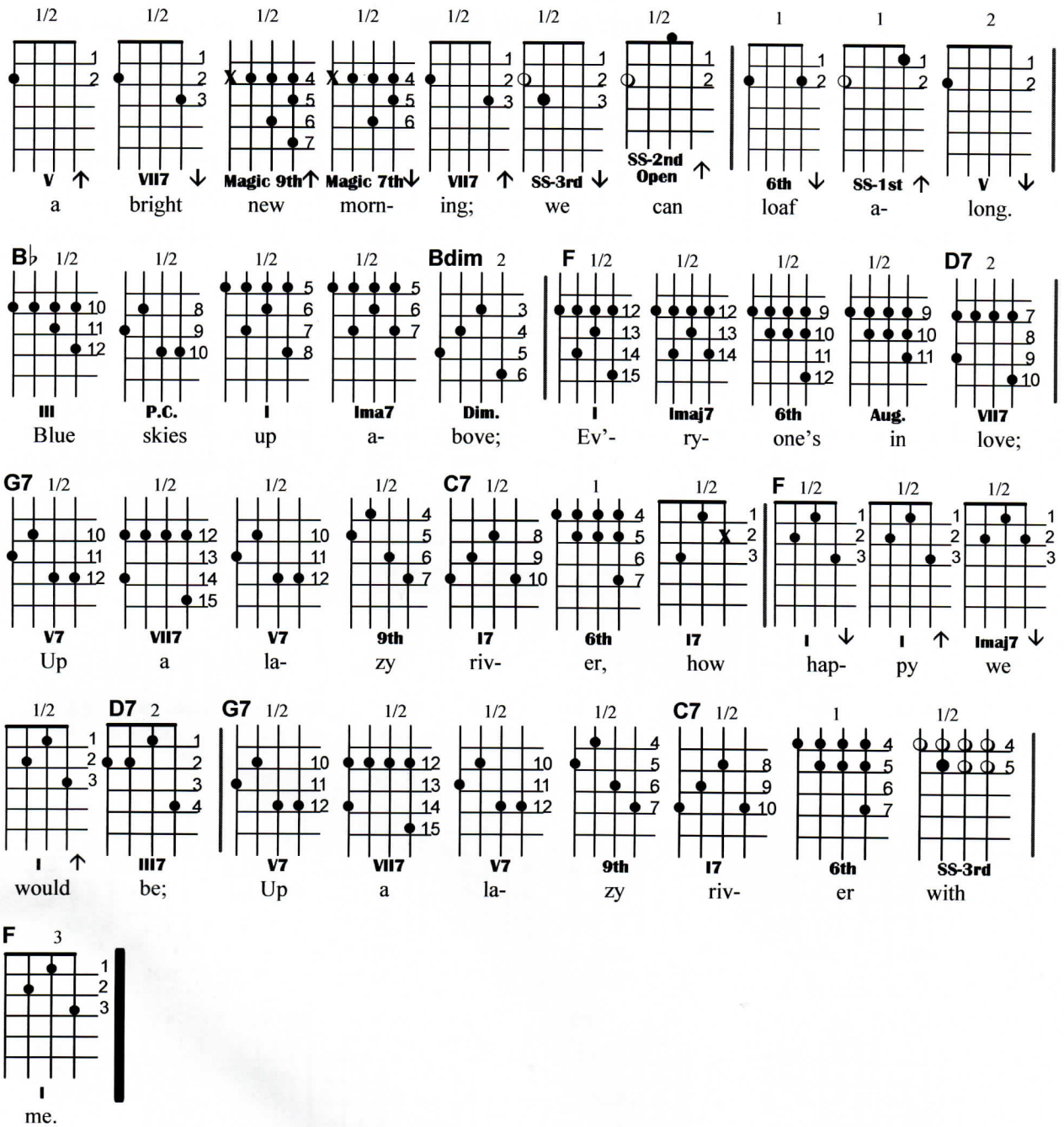
D7	D7	G7	G7	C7	C7	F/ C7	F/ F7 1 / 3
D7	D7	G7	G7	B♭/ Bdim	F/ D7	G7/ C7	F/ D7
G7/ C7	F						

Key of F

Up A Lazy River

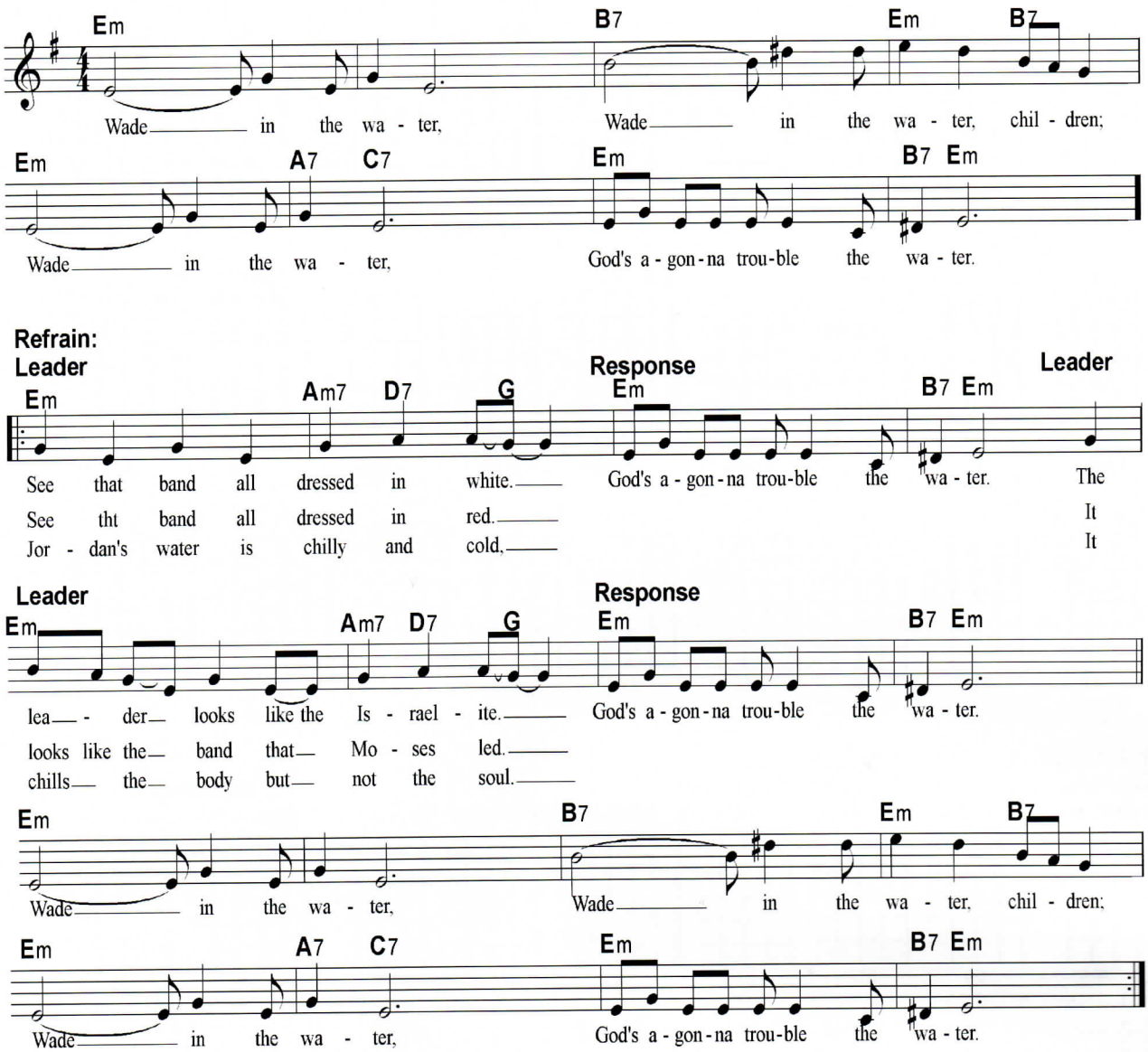
(H.Carmichael, 1931)




1/2 1/2 1/2 1/2 1/2 1/2 1/2 1 1 2
V VII7 Magic 9th Magic 7th VII7 SS-3rd SS-2nd Open 6th SS-1st V
a bright new morn- ing; we can loaf a- long.
B♭ 1/2 1/2 1/2 1/2 Bdim 2 F 1/2 1/2 1/2 1/2 D7 2
III P.C. I Ima7 Dim. I Imaj7 6th Aug. VII7
Blue skies up a- bove; Ev'- ry- one's in love;
G7 1/2 1/2 1/2 1/2 C7 1/2 1 1/2 F 1/2 1/2 1/2
V7 VII7 V7 9th I7 6th I7 I Imaj7
Up a la- zy riv- er, how hap- py we
1/2 D7 2 G7 1/2 1/2 1/2 1/2 C7 1/2 1 1/2
I III7 V7 VII7 V7 9th I7 6th SS-3rd
would be; Up a la- zy riv- er with
F 3
I
me.

WADE IN THE WATER

(Traditional Spiritual)



WADE IN THE WATER

Em	Em	B7	Em/ B7	Em	A7/ C7 1 / 3	Em	B7/ Em 1 / 3

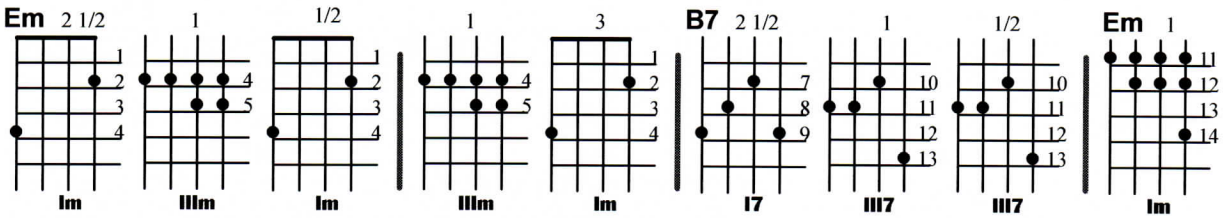
Refrain

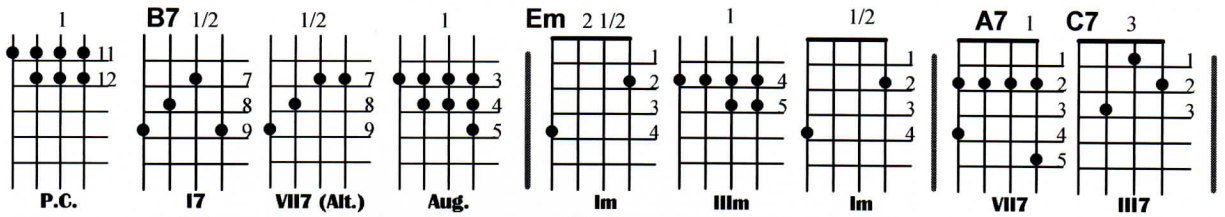
Em	Am7 1 D7 1 G 2	Em	B7/ Em 1 / 3	Em	Am7 1 D7 1 G 2	Em	B7/ Em 1 / 3
Em	Em	B7	Em/ B7	Em	A7/ C7 1 / 3	Em	B7/ Em 1 / 3

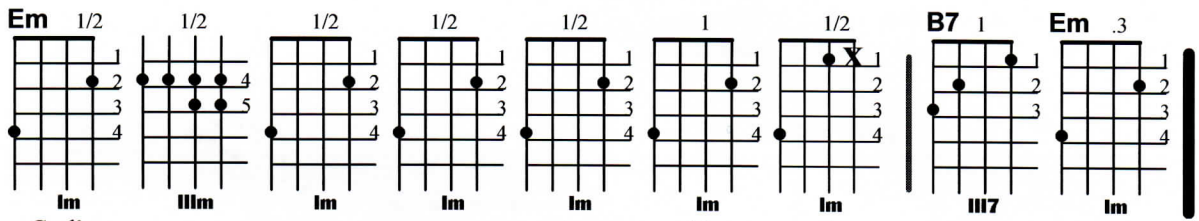
Key of G

Wade In The Water

(Traditional Spiritual)

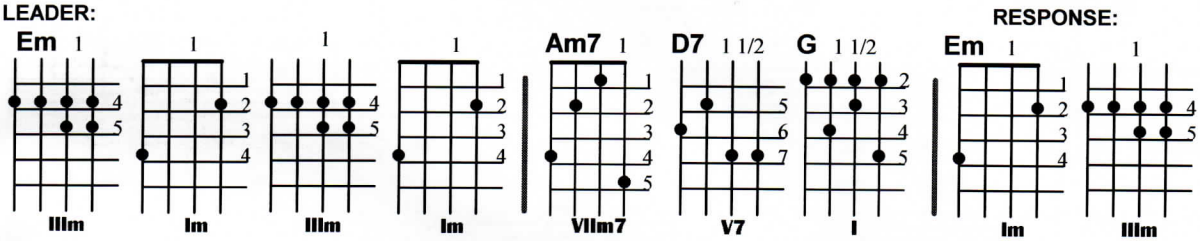




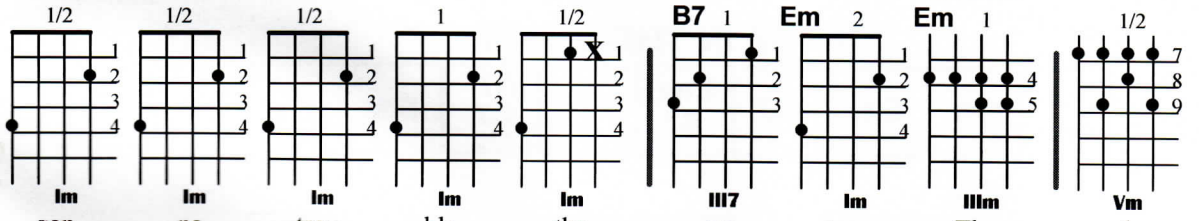


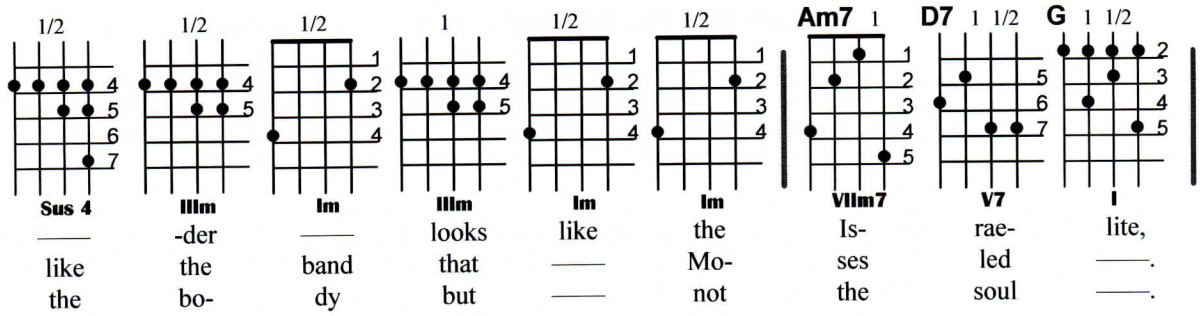
REFRAIN

LEADER: **RESPONSE:**

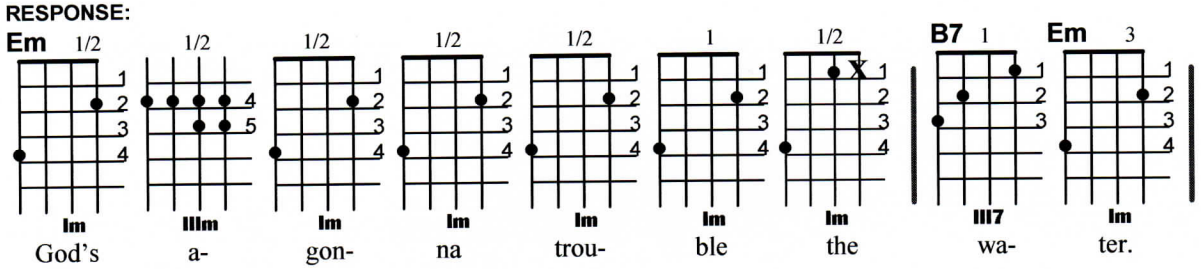


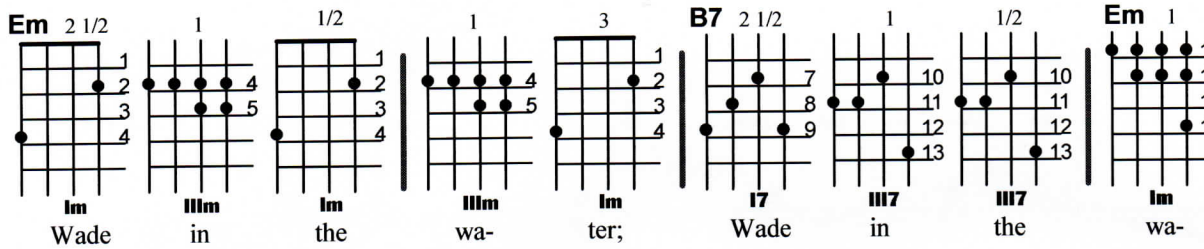
LEADER:

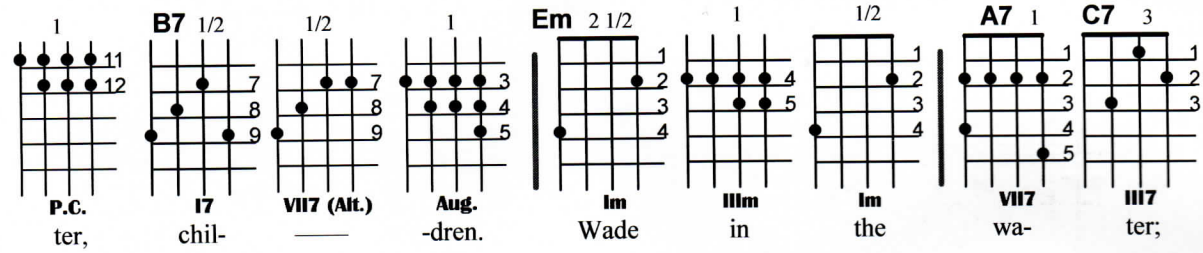


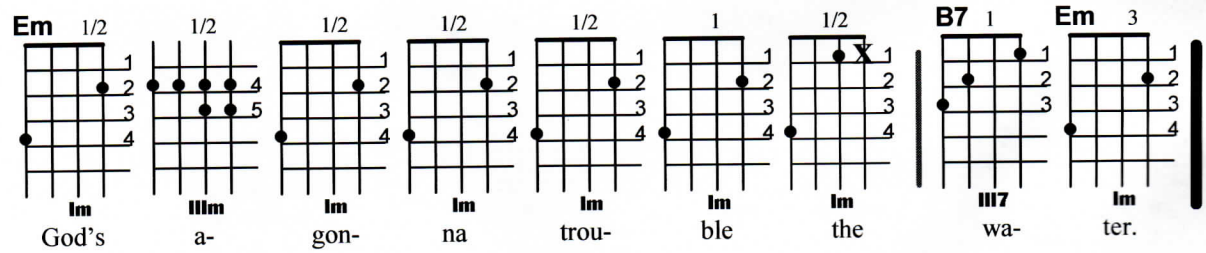

1/2 1/2 1/2 1 1/2 1/2 Am7 1 D7 1 1/2 G 1 1/2
Sus 4 IIIm Im IIIm Im Im VIIm7 V7 I
— -der — looks like the Is- rae- lite,
like the band that — Mo- ses led —.
the bo- dy but — not the soul —.

RESPONSE:


Em 1/2 1/2 1/2 1/2 1/2 1 1/2 B7 1 Em 3
Im IIIm Im Im Im Im Im III7 Im
God's a- gon- na trou- ble the wa- ter.

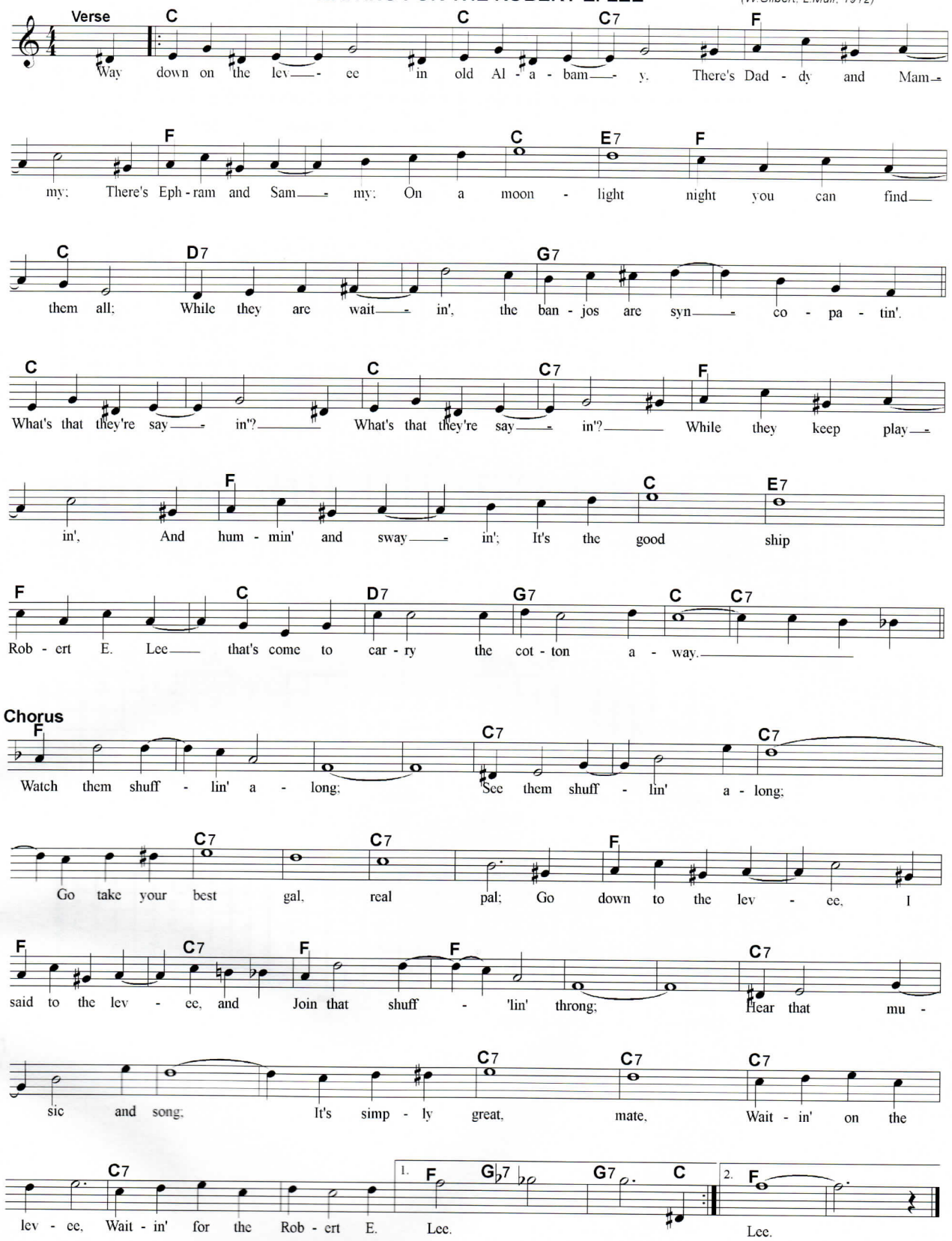

Em 2 1/2 1 1/2 1 3 B7 2 1/2 1 1/2 Em 1
Im IIIm Im IIIm Im I7 III7 III7 Im
Wade in the wa- ter; Wade in the wa-


1 B7 1/2 1/2 1 Em 2 1/2 1 1/2 A7 1 C7 3
P.C. I7 VII7 (Alt.) Aug. Im IIIm Im VII7 III7
ter, chil- — -dren. Wade in the wa- ter;


Em 1/2 1/2 1/2 1/2 1/2 1 1/2 B7 1 Em 3
Im IIIm Im Im Im Im Im III7 Im
God's a- gon- na trou- ble the wa- ter.

WAITING FOR THE ROBERT E. LEE

(W.Gilbert, L.Muir, 1912)



WAITING FOR THE ROBERT E. LEE

Verse (Key of C)

C	C	C	C7	F	F	F	F
C	E7	F	C	D7	D7	G7	G7
C	C	C	C7	F	F	F	F
C	E7	F	F/C 1 / 3	D7	G7	C	C7

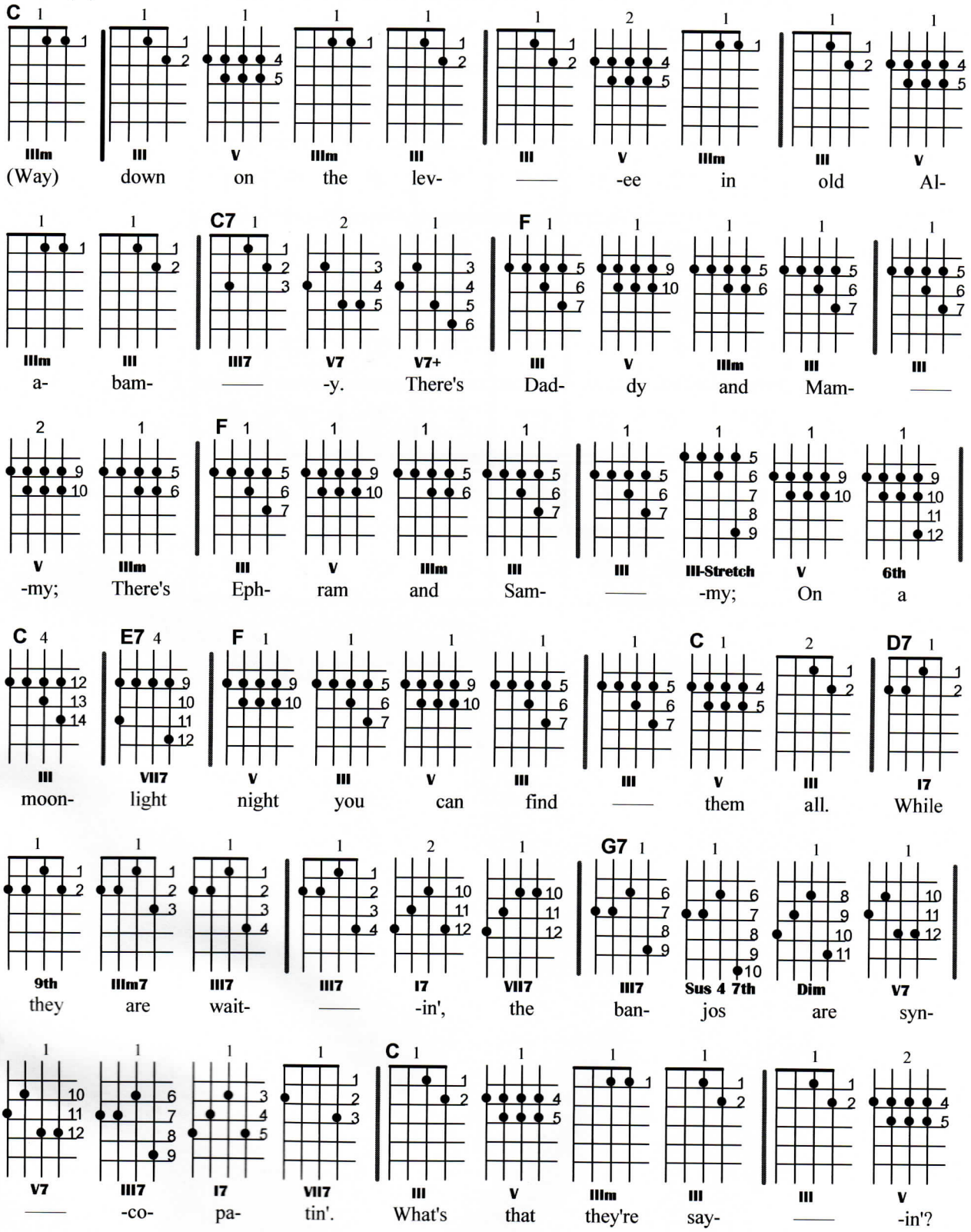
Chorus (Key of F)

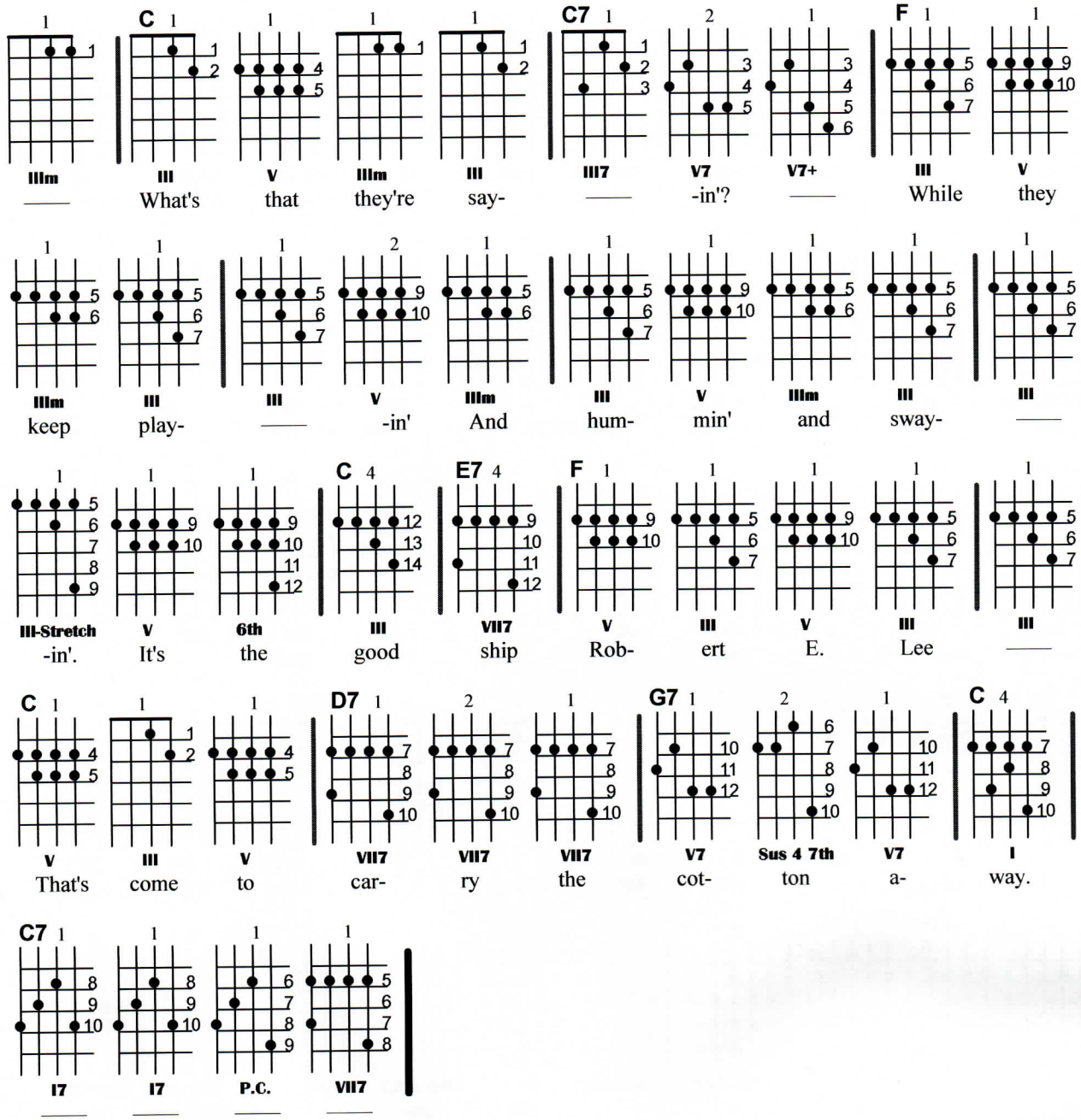
F	F	F	F	C7	C7	C7	C7
C7	C7	C7	C7	F	F	F	C7
F	F	F	F	C7	C7	C7	C7
C7	C7	C7	C7	C7	C7	F	F

Key of C/F

Waiting For The Robert E. Lee (W.Gilbert, L.Muir, 1912)

Verse (C)





IIIm — III What's V that IIIm they're III say- III7 — V7 -in'? V7+ — III While V they

IIIm keep III play- III — V -in' IIIm And III hum- V min' IIIm and III sway- III —

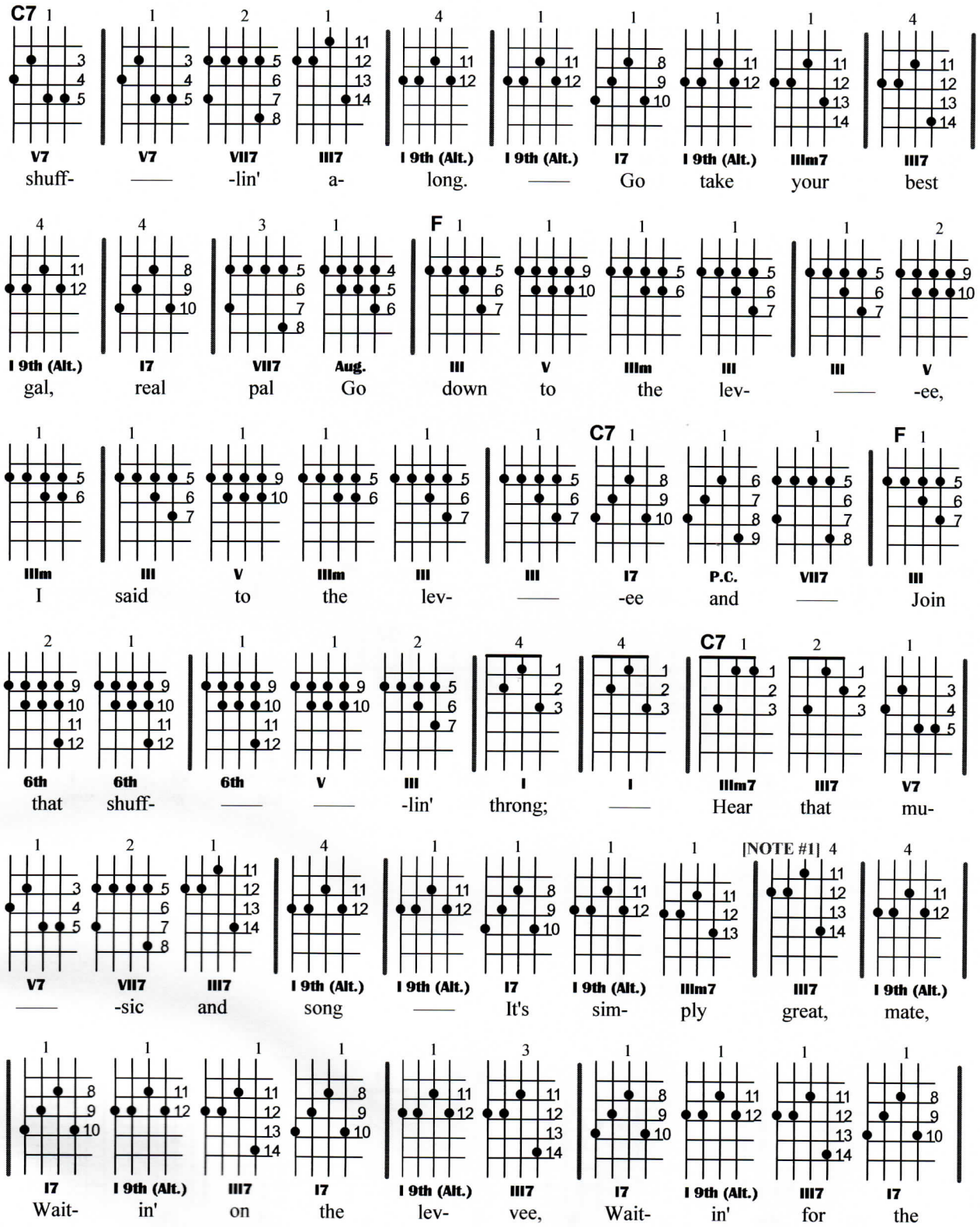
III-Stretch -in'. V It's 6th the III good VII7 ship V Rob- III ert V E. III Lee III —

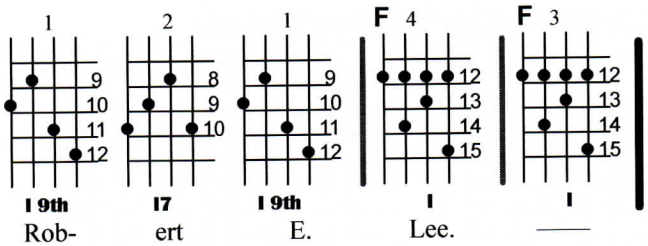
V That's III come V to VII7 car- VII7 ry VII7 the V7 cot- Sus 4 7th ton V7 a- I way.

I7 — I7 — P.C. — VII7 —

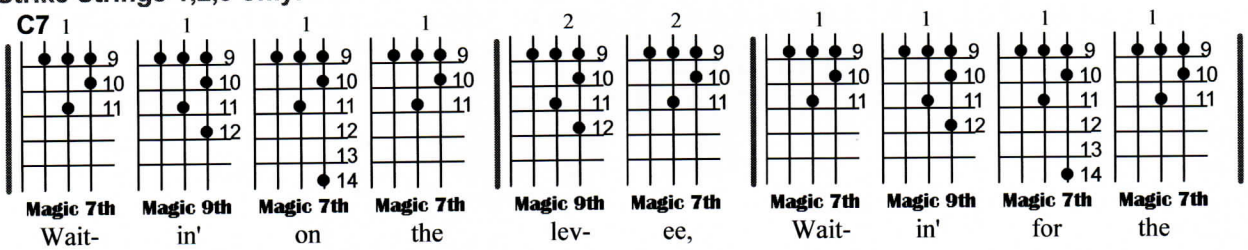
Chorus (F)

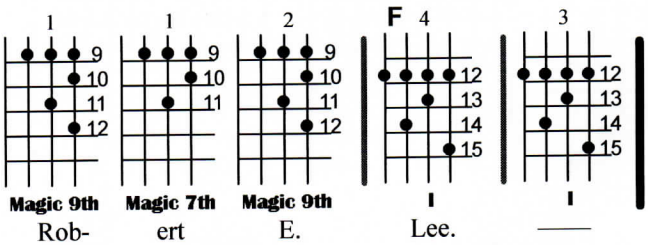
III Watch 6th them 6th shuf- 6th — V -lin' III a- I long. I — IIIm7 See III7 them


C7
V7 shuff-
V7 —
VII7 -lin'
III7 a-
I 9th (Alt.) long.
I 9th (Alt.) —
I7 Go
I 9th (Alt.) take
IIIm7 your
III7 best
I 9th (Alt.) gal,
I7 real
VII7 pal
Aug. Go
F
III down
V to
IIIm the
III lev-
III —
V -ee,
IIIm I
III said
V to
IIIm the
III lev-
III —
C7
I7 -ee
P.C. and
VII7 —
F
III Join
6th that
6th shuff-
6th —
V —
III -lin'
I throng;
I —
C7
IIIm7 Hear
III7 that
V7 mu-
V7 —
VII7 -sic
III7 and
I 9th (Alt.) song
I 9th (Alt.) —
I7 It's
I 9th (Alt.) sim-
IIIm7 ply
[NOTE #1]
III7 great,
I 9th (Alt.) mate,
I7 Wait-
I 9th (Alt.) in'
III7 on
I7 the
I 9th (Alt.) lev-
III7 vee,
I7 Wait-
I 9th (Alt.) in'
III7 for
I7 the



NOTE 1: THE MAGIC 7 CHORD
ALTERNATE ENDING:
Strike Strings 1,2,3 only.

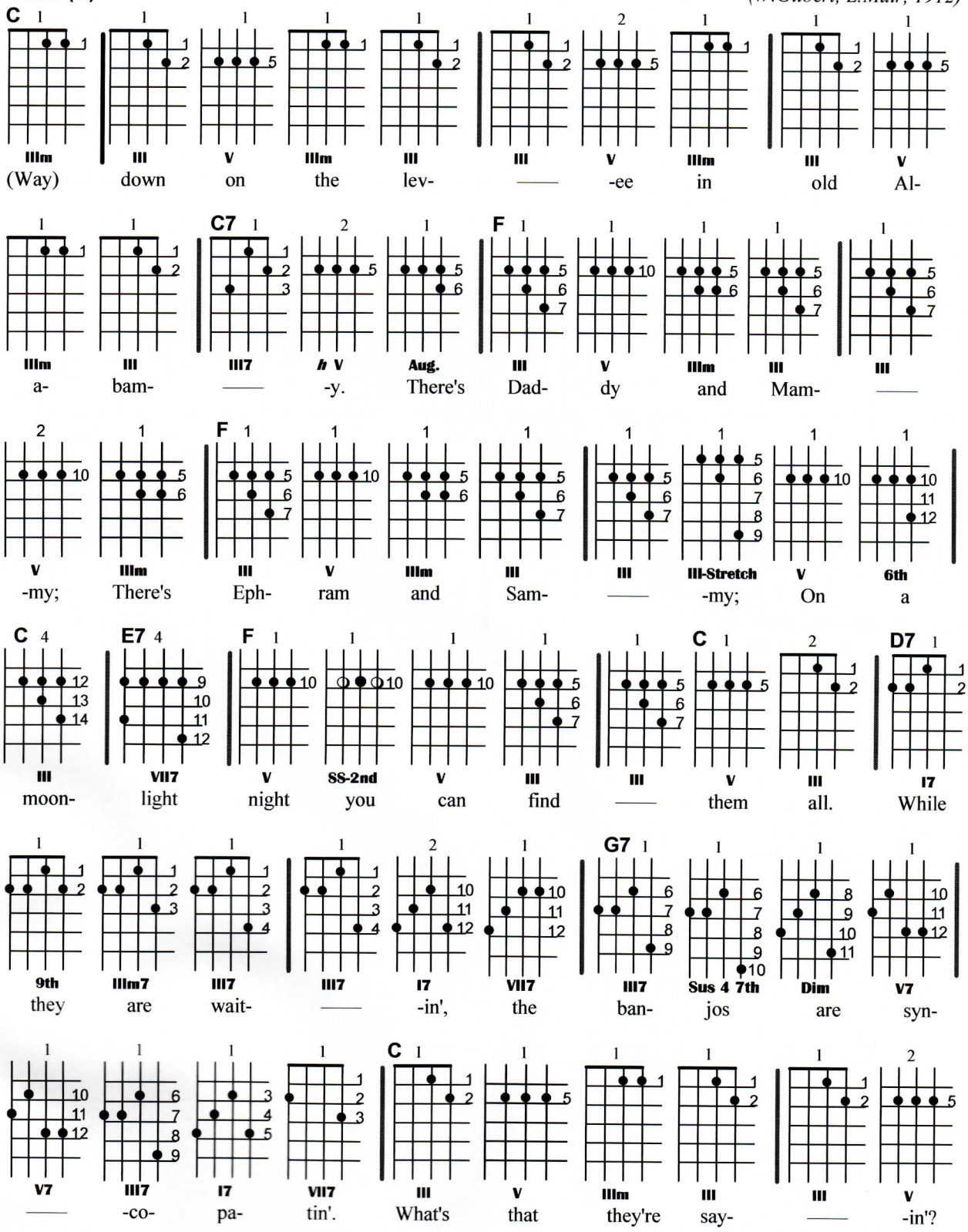


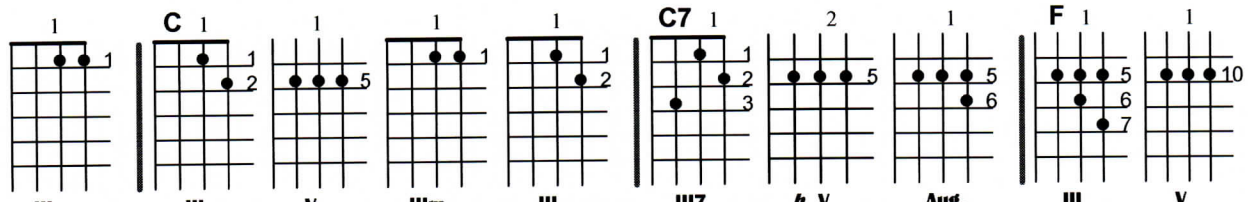


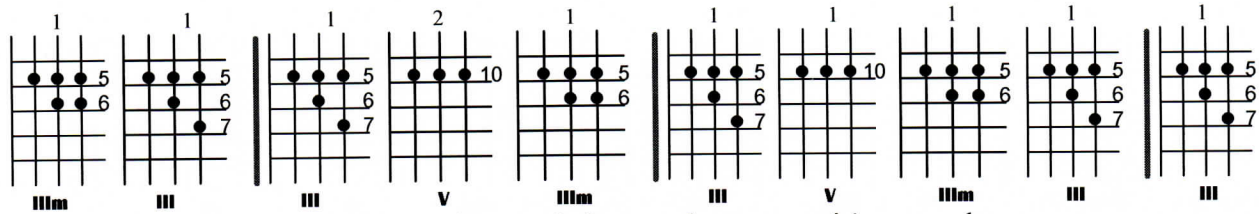
Waiting For The Robert E. Lee — With 3-String Chords

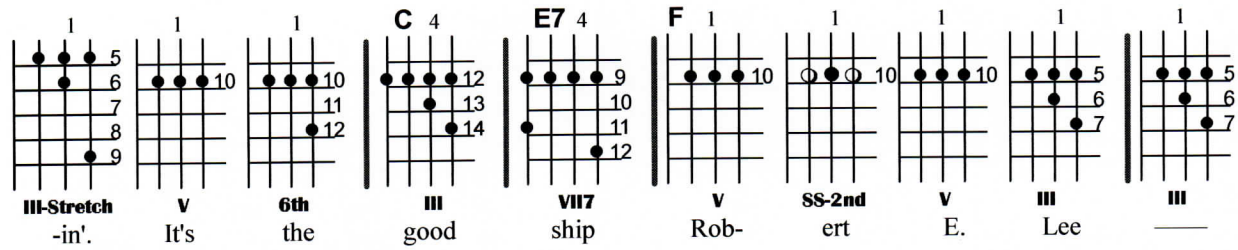
Verse (C)

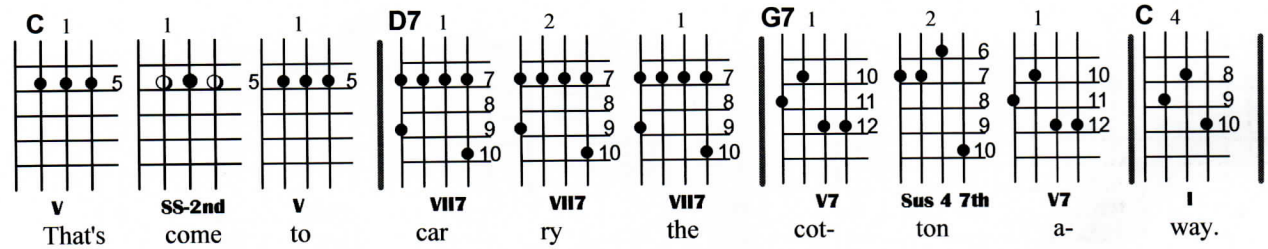
(W.Gilbert, L.Muir, 1912)

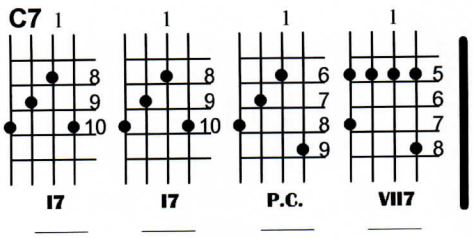



C
C7
F
IIIm III V IIIm III III7 h V Aug. III V
— What's that they're say- — -in'? — While they

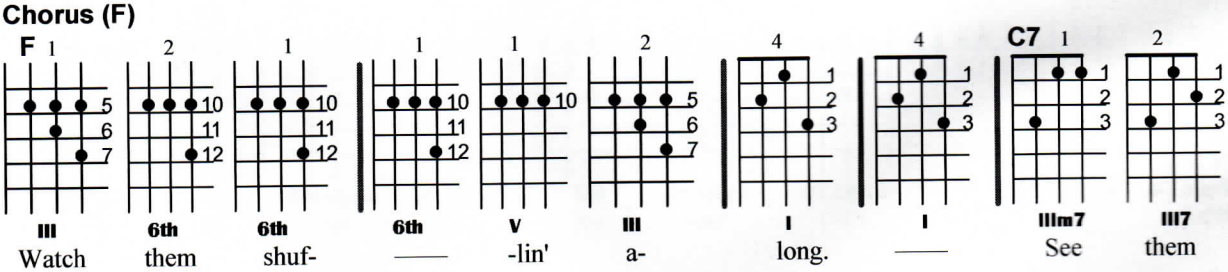

IIIm III III V IIIm III V IIIm III III
keep play- — -in' And hum- min' and sway- —

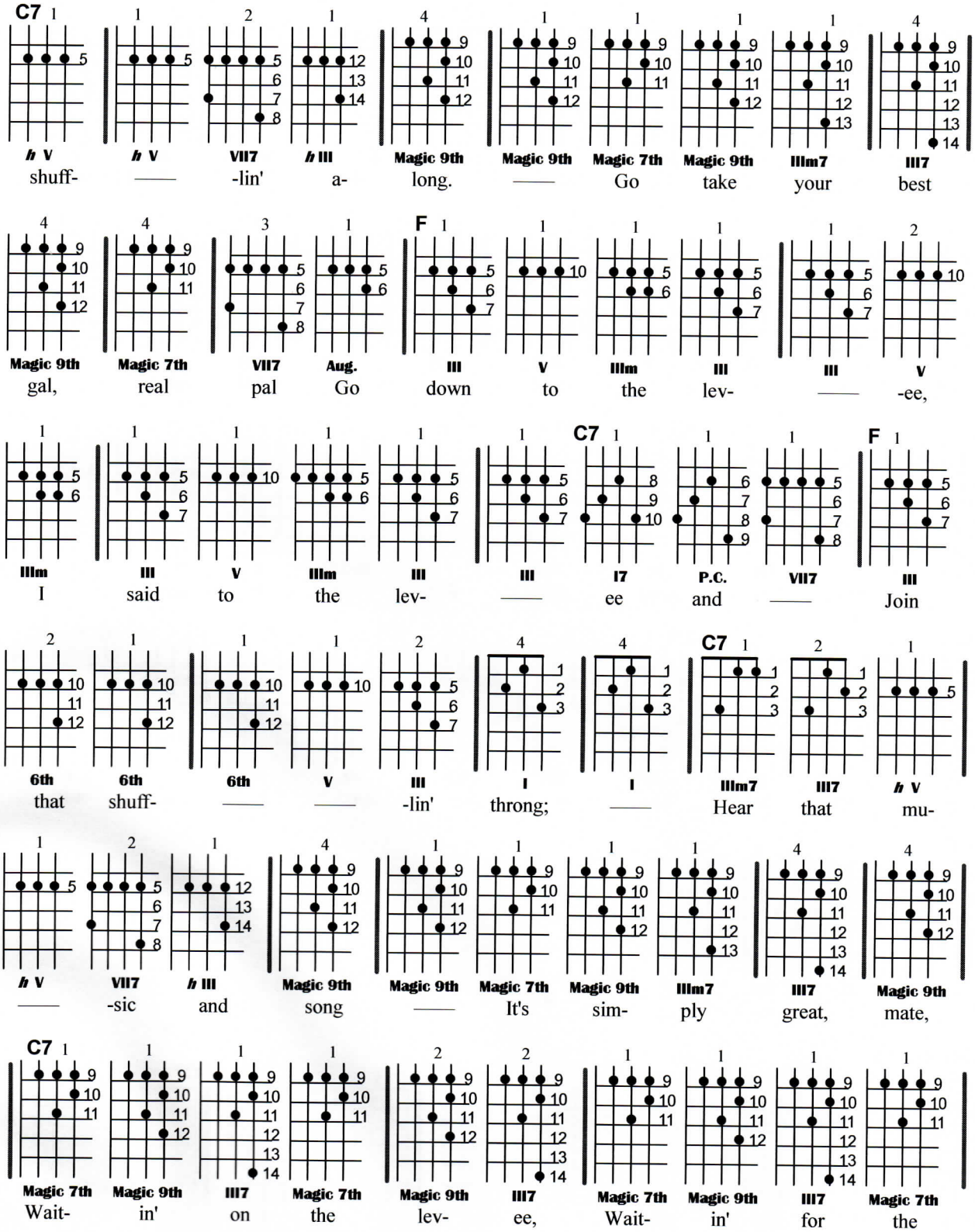

C
E7
F
III-Stretch V 6th III VII7 V SS-2nd V III III
-in'. It's the good ship Rob- ert E. Lee —

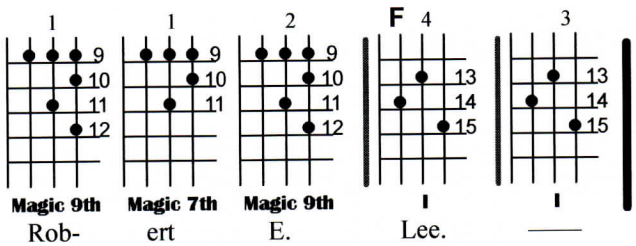

C
D7
G7
C
V SS-2nd V VII7 VII7 VII7 V7 Sus 4 7th V7 I
That's come to car ry the cot- ton a- way.


C7
I7 I7 P.C. VII7
— — — —

Chorus (F)

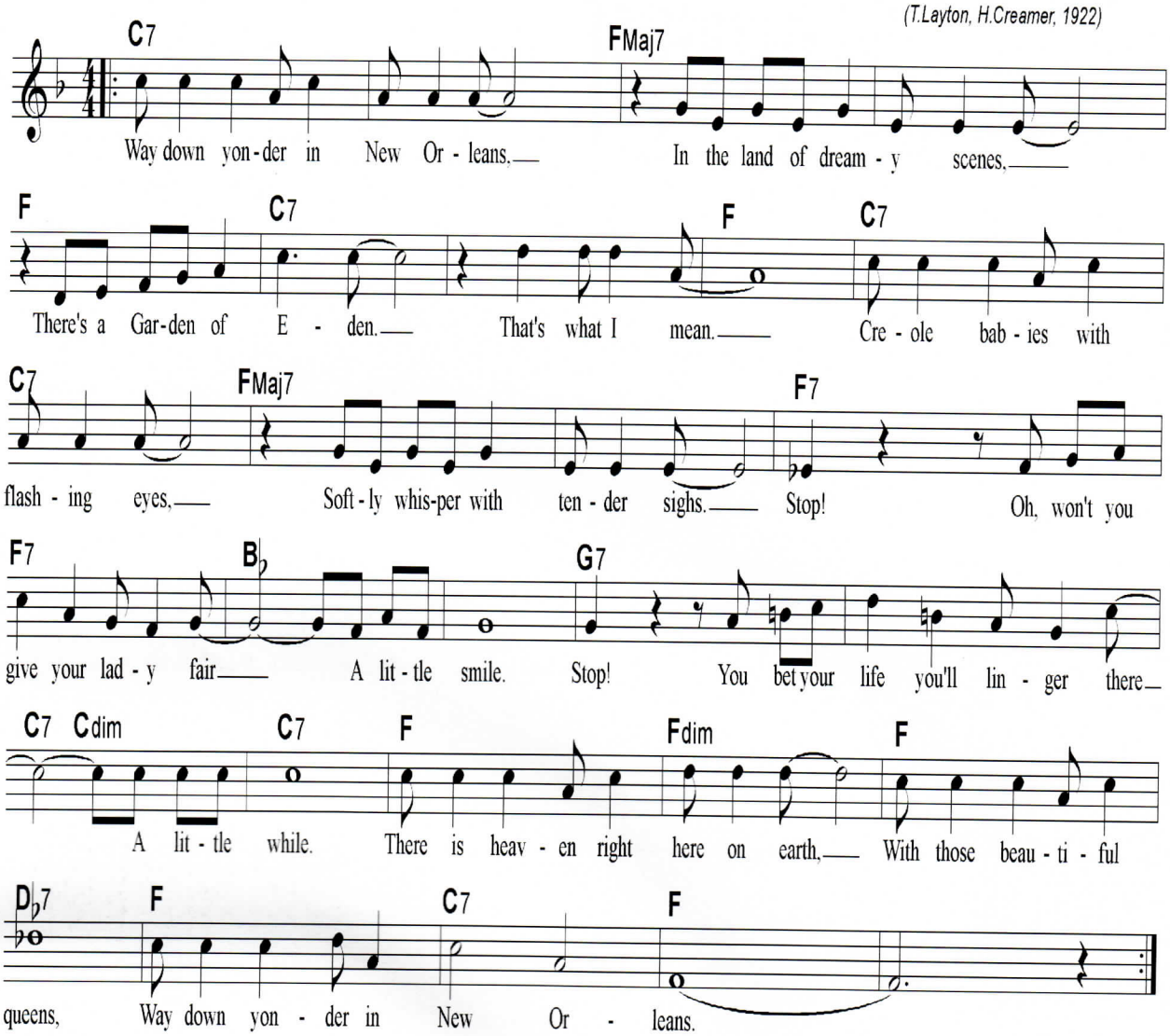

F
C7
III 6th 6th 6th V III I I IIIm7 III7
Watch them shuf- — -lin' a- long. — See them


C7
h V shuff-
h V —
VII7 -lin'
h III a-
Magic 9th long.
Magic 9th —
Magic 7th Go
Magic 9th take
IIIm7 your
III7 best
Magic 9th gal,
Magic 7th real
VII7 pal
Aug. Go
F
III down
V to
IIIm the
III lev-
III —
V -ee,
IIIm I
III said
V to
IIIm the
III lev-
III —
C7
I7 ee
P.C. and
VII7 —
F
III Join
6th that
6th shuff-
6th —
V —
III -lin'
I throng;
I —
C7
IIIm7 Hear
III7 that
h V mu-
h V —
VII7 -sic
h III and
Magic 9th song
Magic 9th —
Magic 7th It's
Magic 9th sim-
IIIm7 ply
III7 great,
Magic 9th mate,
C7
Magic 7th Wait-
Magic 9th in'
III7 on
Magic 7th the
Magic 9th lev-
III7 ee,
Magic 7th Wait-
Magic 9th in'
III7 for
Magic 7th the


1
9
10
11
12
Magic 9th
Rob-
1
9
10
11
Magic 7th
ert
2
9
10
11
12
Magic 9th
E.
F 4
13
14
15
Lee.
3
13
14
15

WAY DOWN YONDER IN NEW ORLEANS

(T.Layton, H.Creamer, 1922)



WAY DOWN YONDER IN NEW ORLEANS

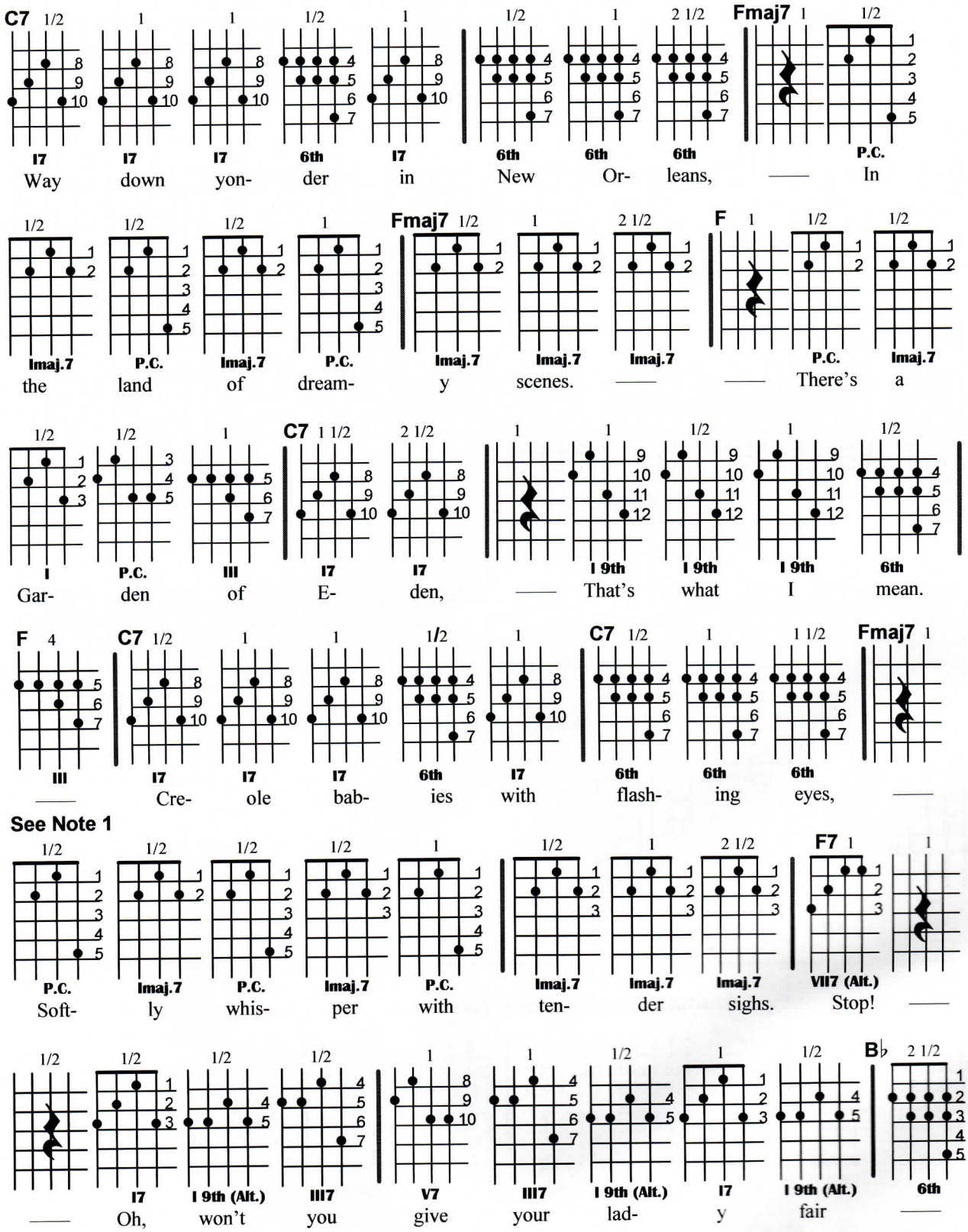
C7	C7	Fmaj7	Fmaj7	F	C7	C7	F
C7	C7	Fmaj7	Fmaj7	F7	F7	B♭	B♭
G7	G7	C7/ Cdim	C7	F	Fdim	F	D♭7
F	C7	F	F				

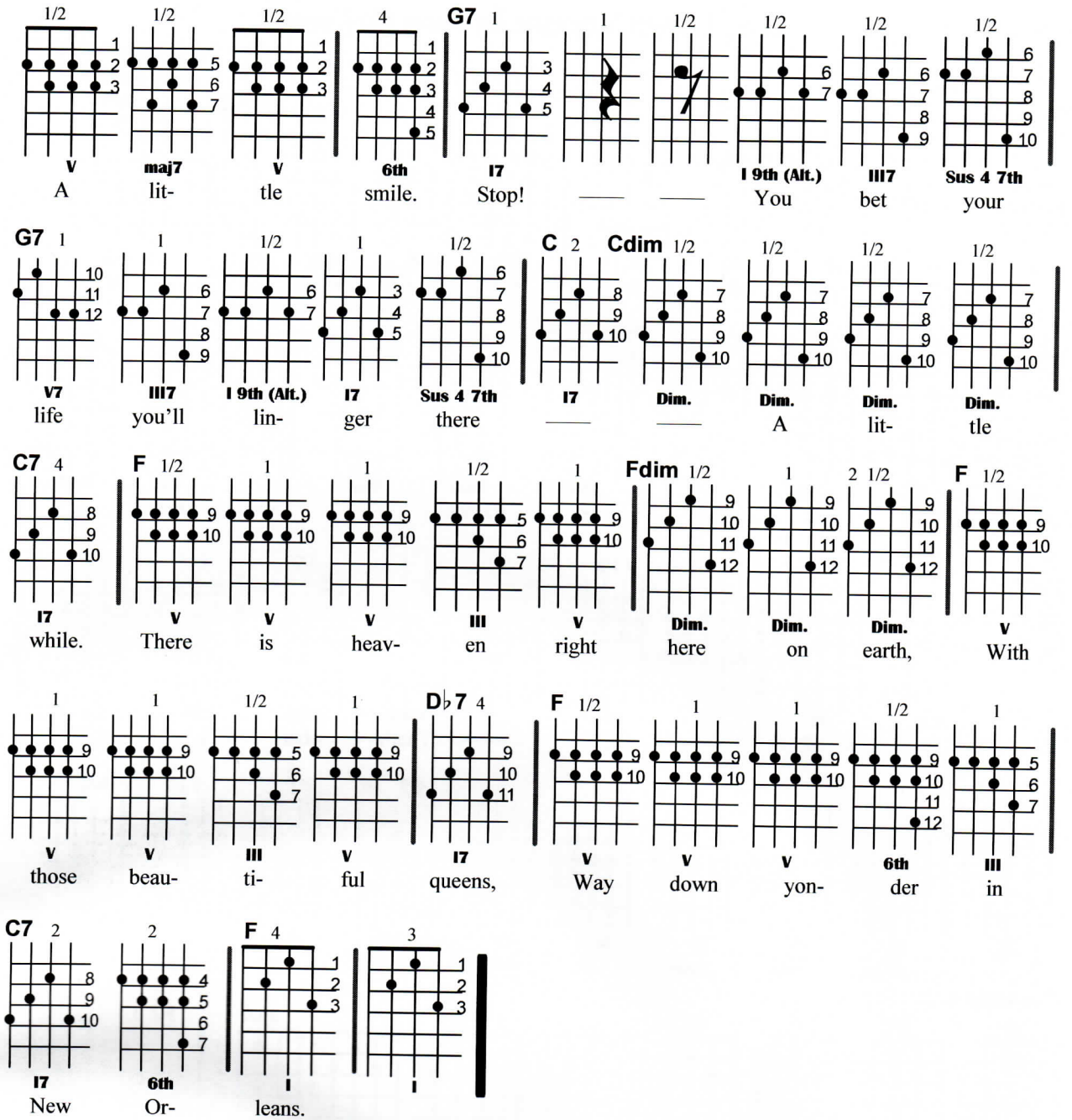
Key of F

Way Down Yonder In New Orleans

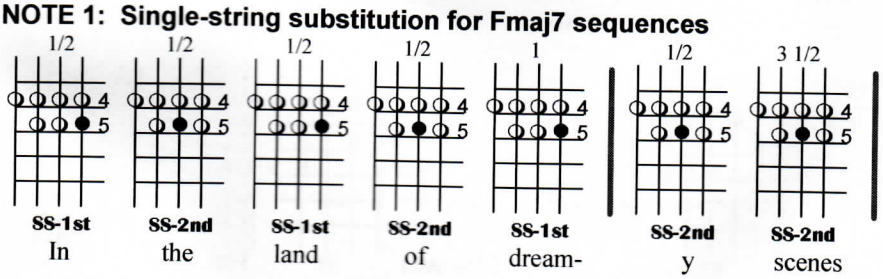
(T.Layton, H. Creamer, 1922)

See Note 1





NOTE 1: Single-string substitution for Fmaj7 sequences



WHEN THE RED RED ROBIN

(H.Woods, 1926)

F C7 F
When the red, red rob - in comes bob, bob, bob - bin' a - long, a -

F C7 F F7
long; There'll be no more sob - bin' when he starts throb - bin' his old sweet song.

B♭ F G7
Wake up, wake up, you sleep - y head; Get up, get up, get out of bed; Cheer up, cheer

G7 C7 Cdim Gm C7 F
up, the sun is red; Live, love, laugh and be hap - py!" What if I've been blue;

C7 F
Now I'm walk - in' through fields of flow - ers; Rain may glist - en but

C7 F A7 B♭ B♭m
still I list - en for hours and hours. I'm just a kid a - gain; do - in' what I did a - gain,

F G7 F C7
Sing - ing a song; When the red, red rob - in comes bob, bob, bob - bin' a -

1. F 2. F
long. long.

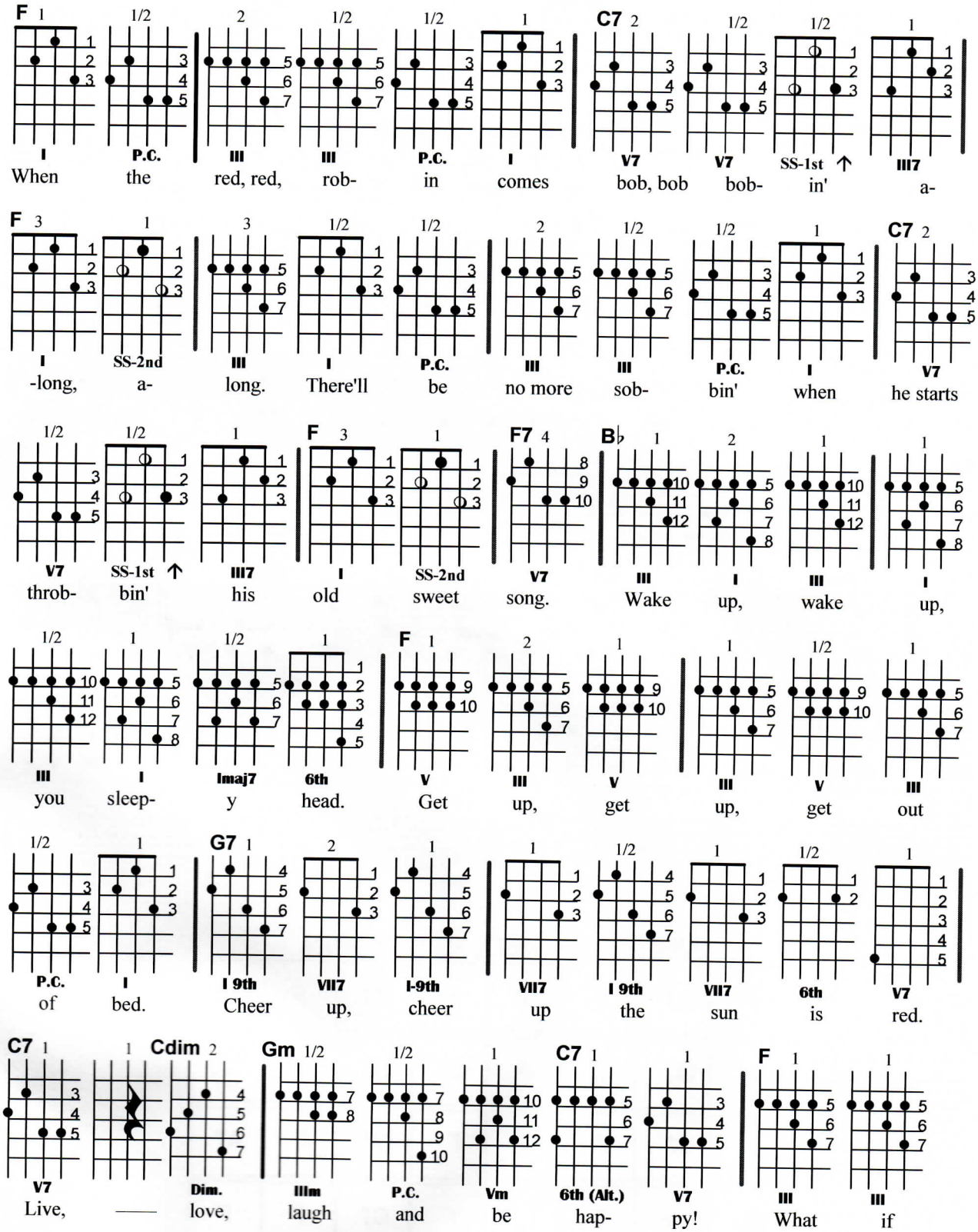
WHEN THE RED, RED ROBIN

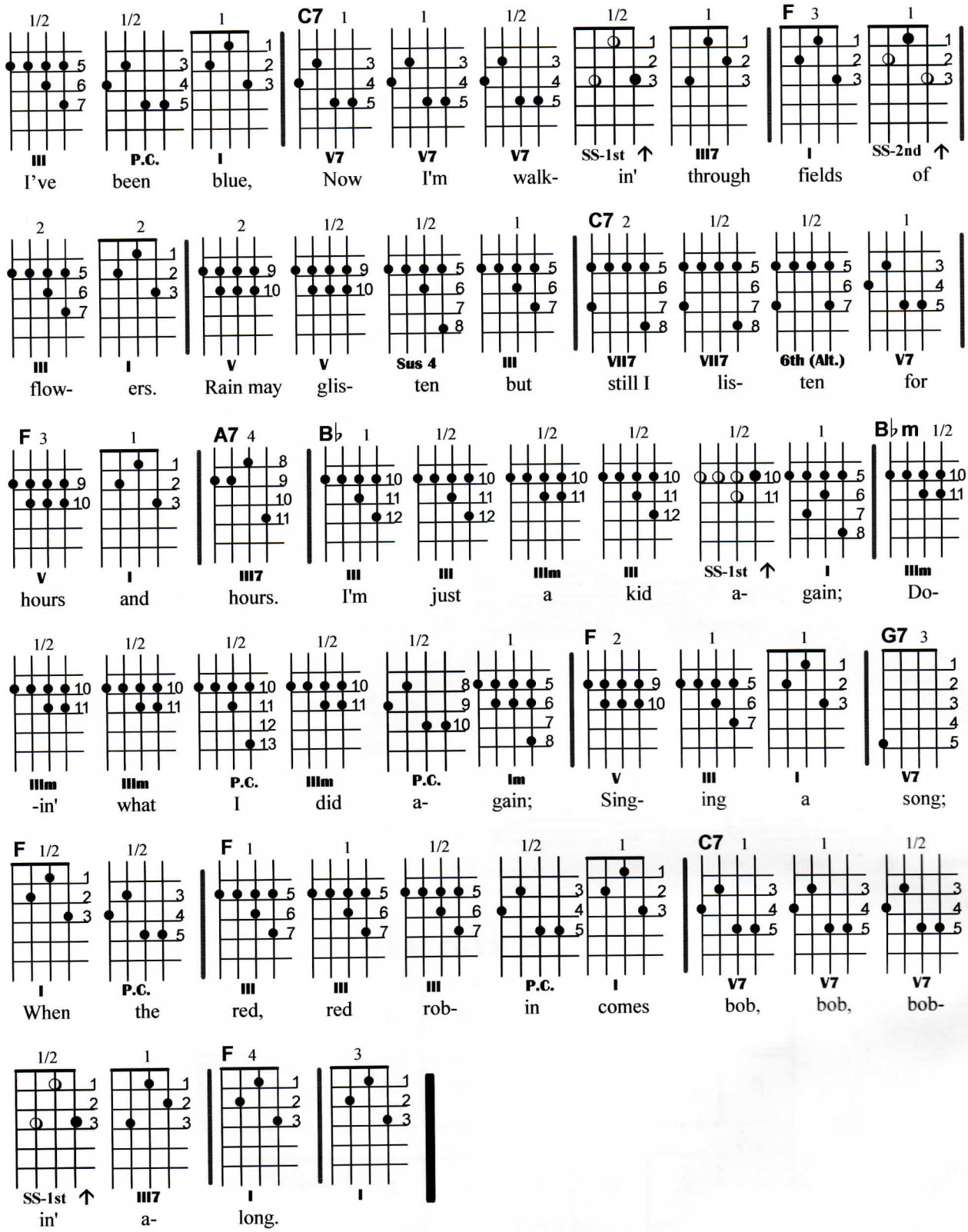
F	C7	F	F	F	C7	F	F7
B♭	B♭	F	F	G7	G7	C7/ Cdim	Gm/ C7
F	C7	F	F	F	C7	F	A7
B♭	B♭m	F	G7/ F	F	C7	F	F

Key of F

When The Red, Red Robin

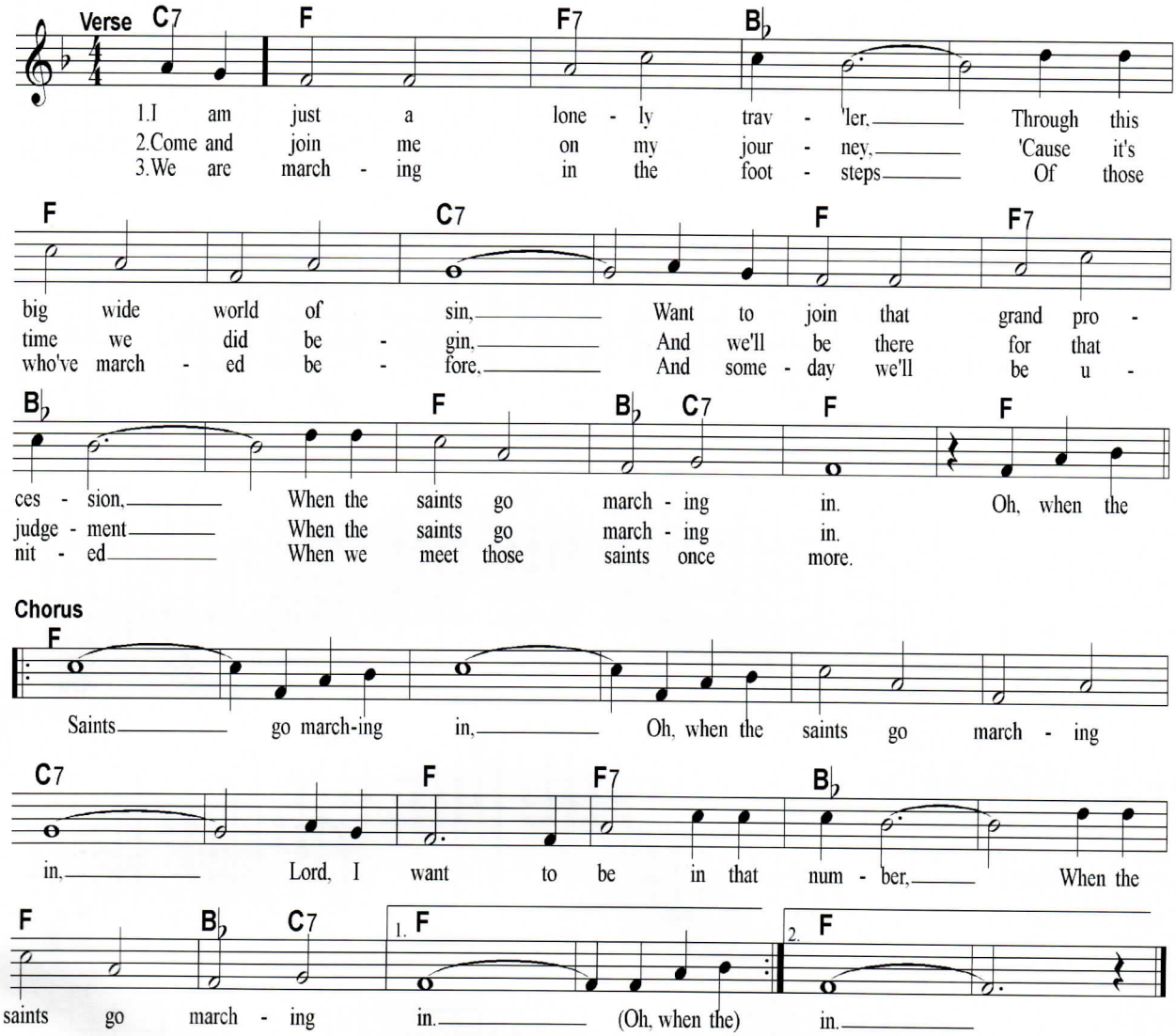
(H.Woods, 1926)




1/2 1/2 1 C7 1 1 1/2 1/2 1 F 3 1
III P.C. I V7 V7 V7 SS-1st III7 I SS-2nd
I've been blue, Now I'm walk- in' through fields of
2 2 2 1/2 1/2 1 C7 2 1/2 1/2 1
III I V V Sus 4 III VII7 VII7 6th (Alt.) V7
flow- ers. Rain may glis- ten but still I lis- ten for
F 3 1 A7 4 B♭ 1 1/2 1/2 1/2 1/2 1 B♭m 1/2
V I III7 III III IIIm III SS-1st I IIIm
hours and hours. I'm just a kid a- gain; Do-
1/2 1/2 1/2 1/2 1/2 1 F 2 1 1 G7 3
IIIm IIIm P.C. IIIm P.C. Im V III I V7
-in' what I did a- gain; Sing- ing a song;
F 1/2 1/2 F 1 1 1/2 1/2 1 C7 1 1 1/2
I P.C. III III III P.C. I V7 V7 V7
When the red, red rob- in comes bob, bob, bob-
1/2 1 F 4 3
SS-1st III7 I I
in' a- long.

WHEN THE SAINTS GO MARCHING IN

(K.Purvis, J.Black, 1896)



WHEN THE SAINTS GO MARCHING IN

Verse

F	F7	B♭	B♭	F	F	C7	C7
F	F7	B♭	B♭	F	B♭/ C7	F	F

Chorus

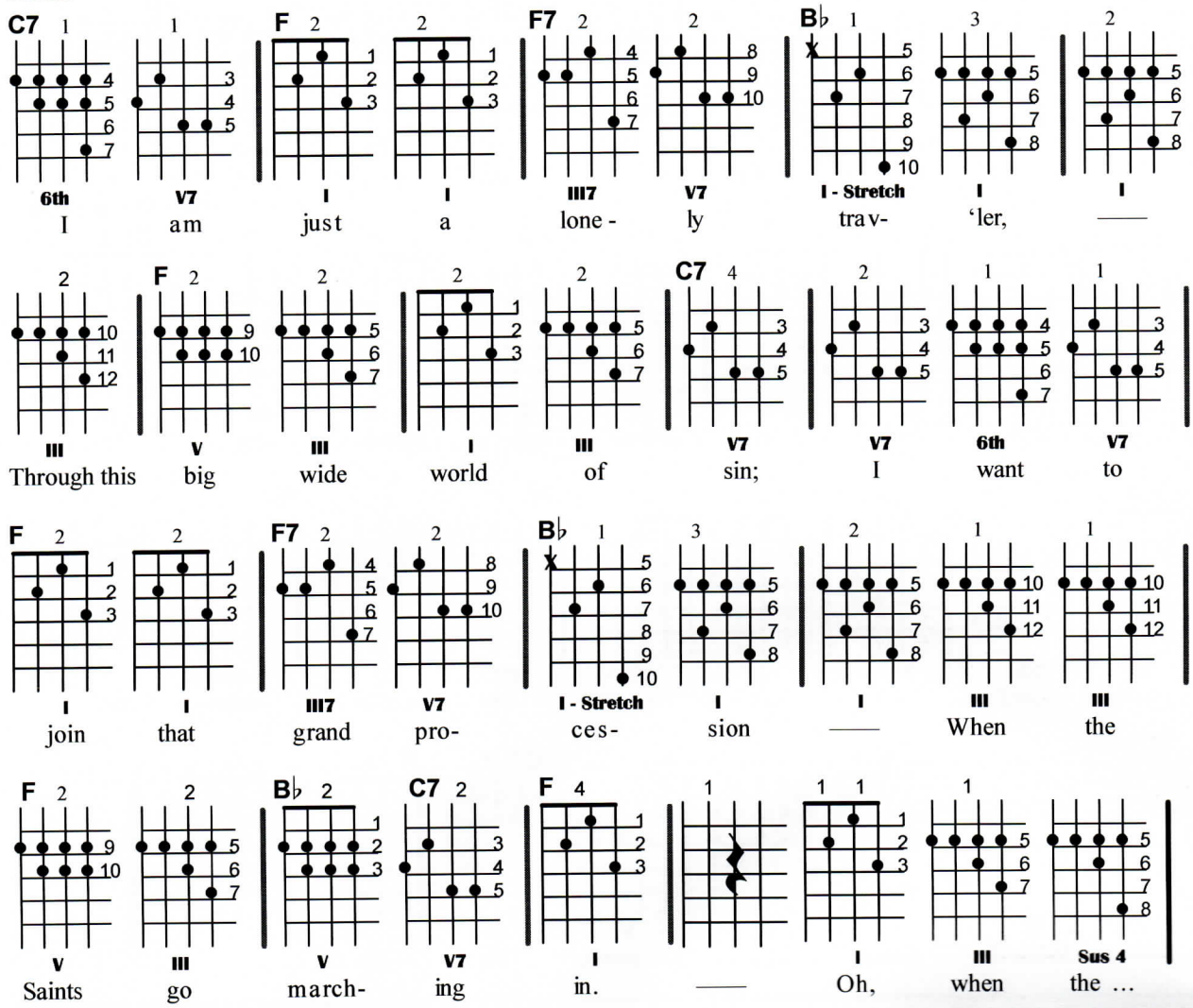
F	F	F	F	F	F	C7	C7
F	F7	B♭	B♭	F	B♭/ C7	F	F

Key of F

When The Saints Go Marching In

(K.Purvis, J.Black, 1896)

Verse



TO CHORUS ON FOLLOWING PAGE . . .

Chorus — See Alternate #1 — See Alternate #1

F 1 | 1 | 1 | 4 | 1 | 1 | 1 | 1 | 1 | 4

I | III | Sus 4 | V | V | I | III | Sus 4 | V

(. . . Oh, when the) Saints —— go march- ing in.

See Alternate #2

1 | 1 | 1 | 1 | 2 | 2 | 2 | 2 | C7 4

V | I | III | Sus 4 | V | III | I | III | V7

—— Oh, when the Saints go march- ing in;

2 | 1 | 1 | F 3 | 1 | F7 2 | 2 | B♭ 1 | 3

V7 | 6th | V7 | I | I | III7 | V7 | I - Stretch | I

—— Lord, I want to be in that num- ber,

2 | 2 | F 2 | 2 | B♭ 2 | C7 2 | F 4 | 3

I | III | V | III | V | V7 | I | I

—— When the Saints go march- ing in.

ALTERNATE #1A [F]
Chromatic Run Filler

1 | 1 | 1 | 1/2 | 1/2 | 1

V | C.L. | 6th | SS-1st ↑ | SS-2nd ↓ | SS-3rd ↓

ALTERNATE #2 [C7] Chordal

2 | 2 | 2

C.L. | C.L. | C.L.

ALTERNATE #1B [F] Single-String Chromatic Run Filler

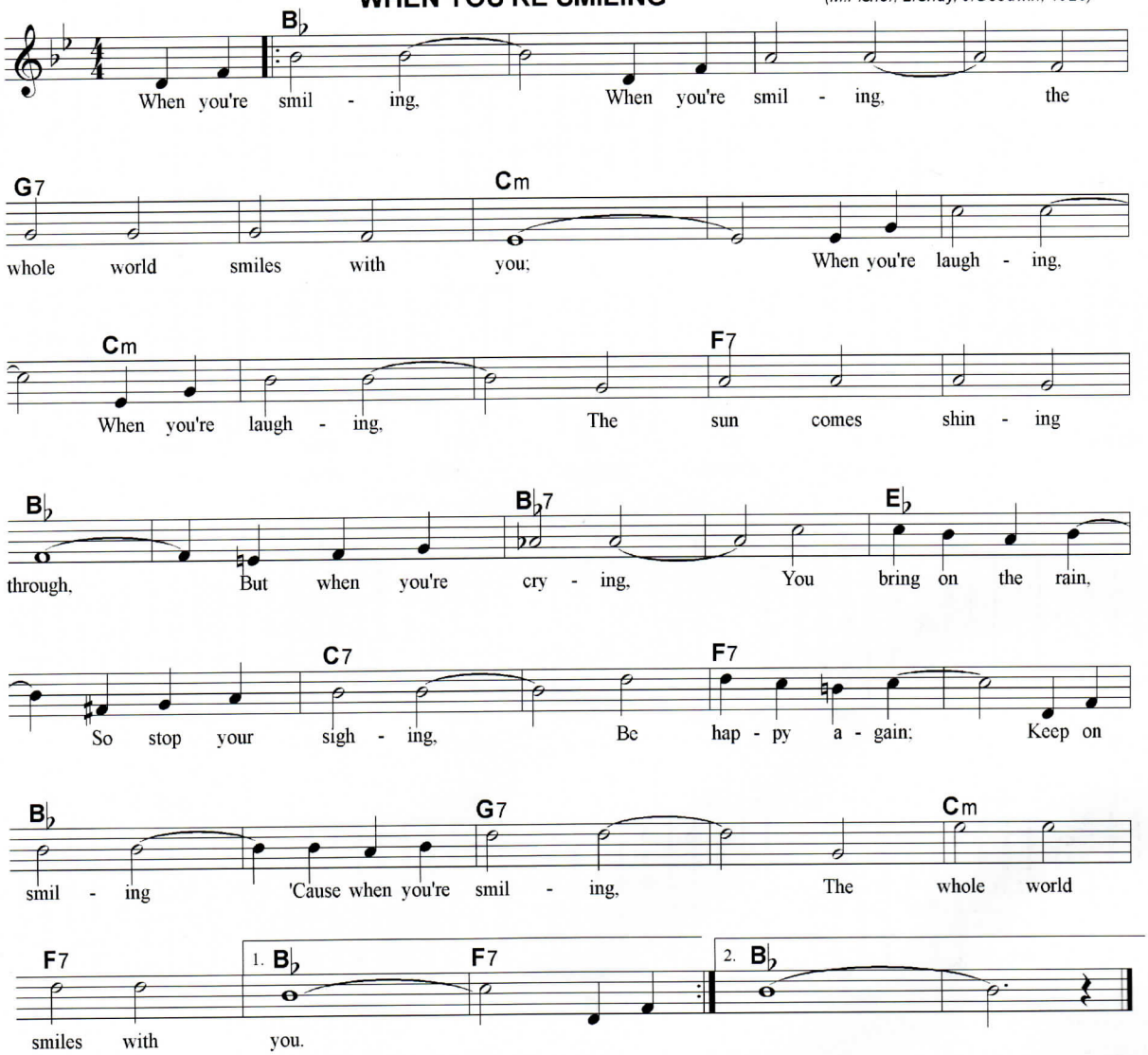
F 1 | 1/2 | 1/2 | 1/2 | 1/2 | 1/2 | 1/2 | 1

V ↓ | SS-3rd ↓ | SS-3rd ↑ | SS-3rd ↓ | SS-2nd ↑ | SS-2nd ↓ | (Non-Chromatic) SS-1st ↑ | (Non-Chromatic) SS-1st ↓

Saints [2 & 3 & 4 & 1]

WHEN YOU'RE SMILING

(M.Fisher, L.Shay, J.Goodwin, 1928)

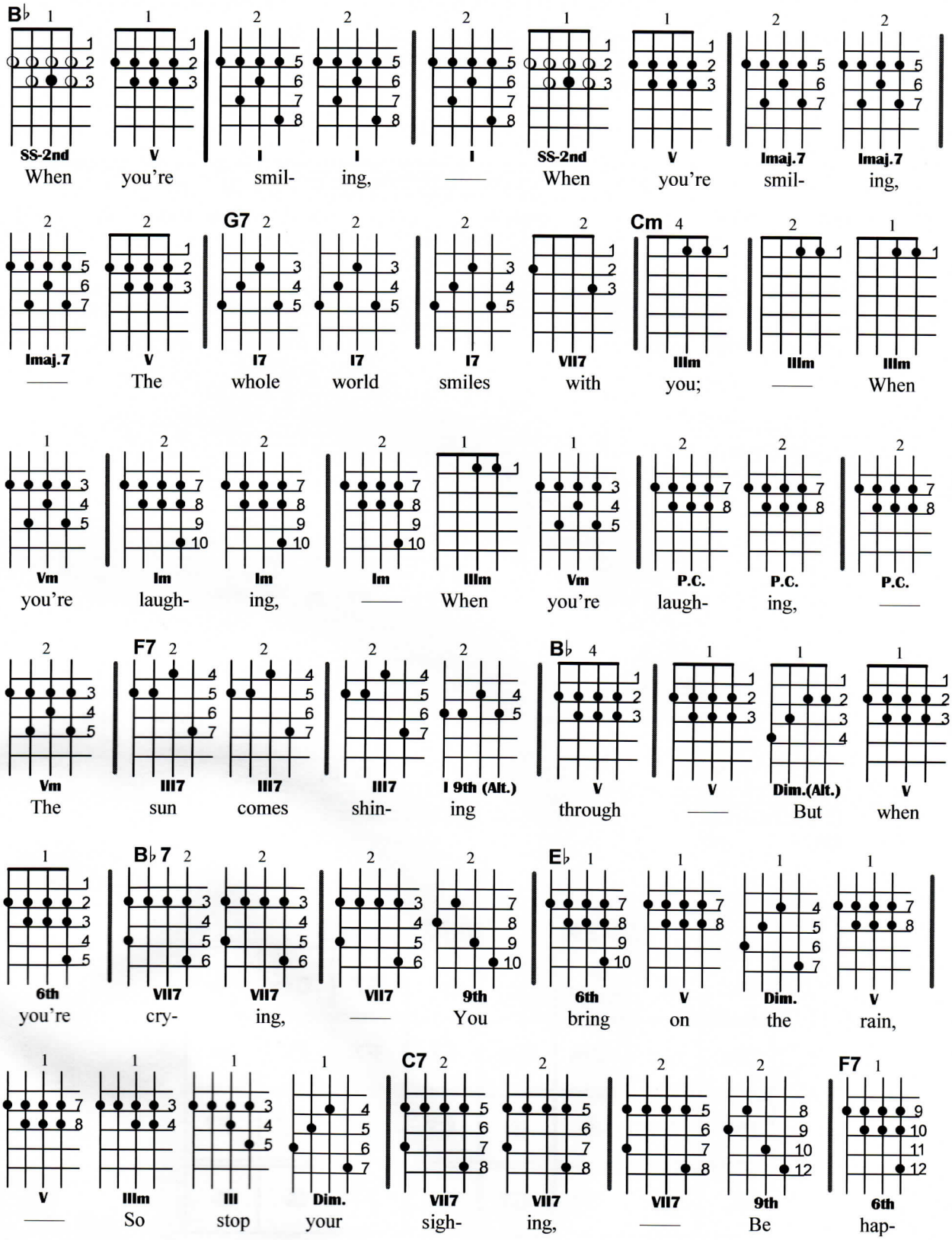


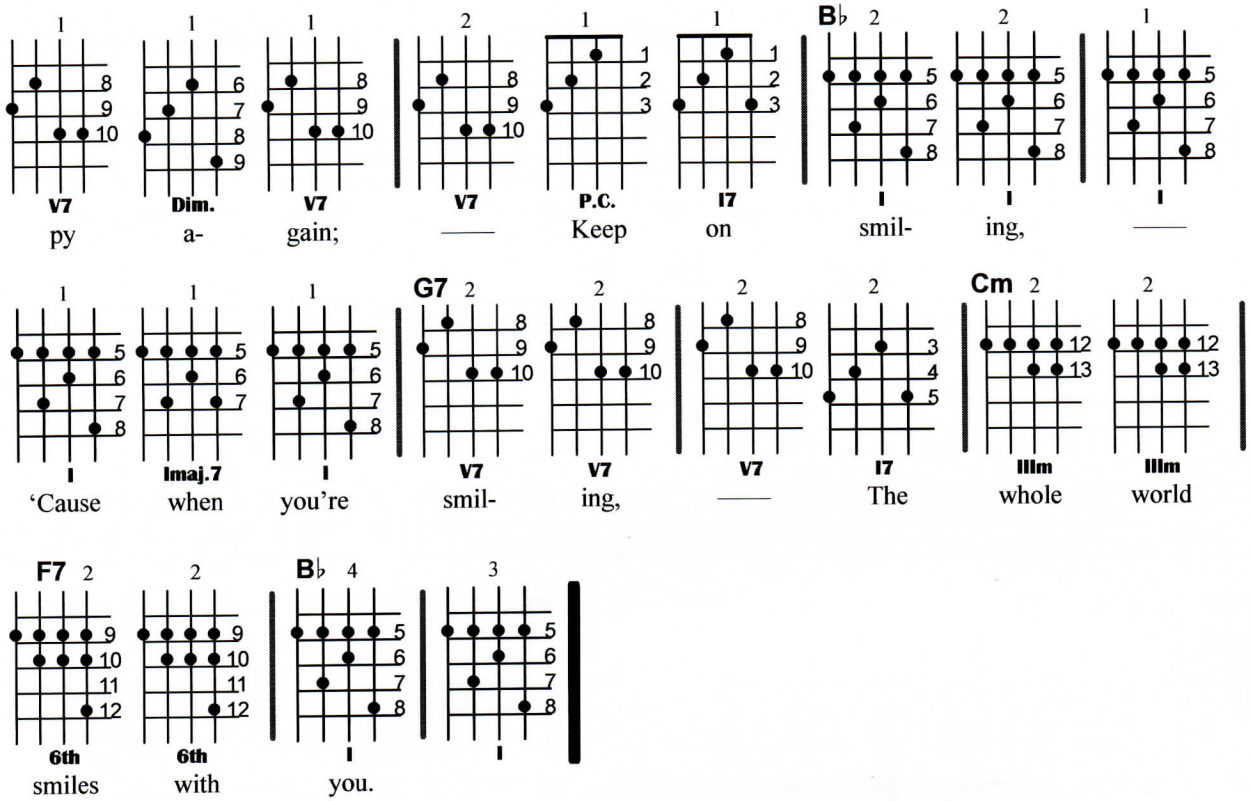
WHEN YOU'RE SMILING

B♭	B♭	B♭ maj7	B♭ maj7	G7	G7	Cm	Cm
Cm	Cm	Cm	Cm	F7	F7	B♭	B♭
B♭7	B♭7	E♭	E♭	C7	C7	F7	F7
B♭	B♭	G7	G7	Cm	F7	B♭	B♭

Key of B♭

When You're Smiling (M.Fisher, J.Goodwin, L.Shay, 1928)




V7 Dim. V7 V7 P.C. I7 B♭ I I I
py a- gain; —— Keep on smil- ing, ——
I Imaj.7 I G7 V7 V7 V7 I7 Cm IIIm IIIm
'Cause when you're smil- ing, —— The whole world
F7 6th 6th B♭ I I
smiles with you.

WHISPERING

(J.Schonberger, R.Coburn, V. Rose, 1920)

C B7 C
Whis - per - ing while you cud - dle near me. Whis - per - ing

C Aaug7 A7 D7
so no one can hear me; Each lit - tle whis - per seems to

G7 C B7 G7
cheer me; I_____ know it's true; There's no one, dear, but

G7 C B7
you; You're whis - per - ing why you'll nev - er leave me,

C C Aaug7 A7 D7
Whis - per - ing why you'll nev - er grieve me. Whis - per and

D7 G7 Dm Fm C
say that you be - lieve me. Whis - per - ing that I love you.

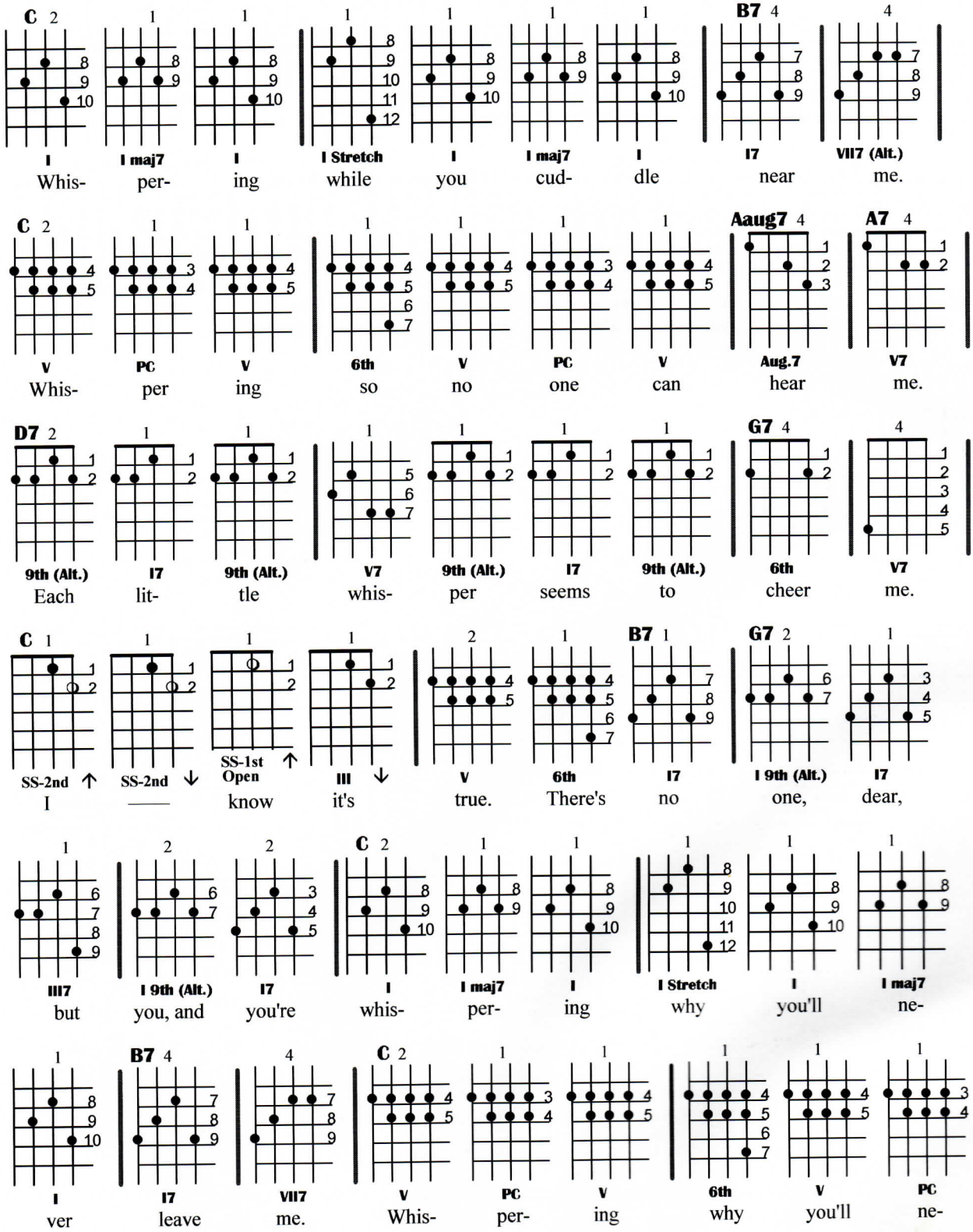
WHISPERING

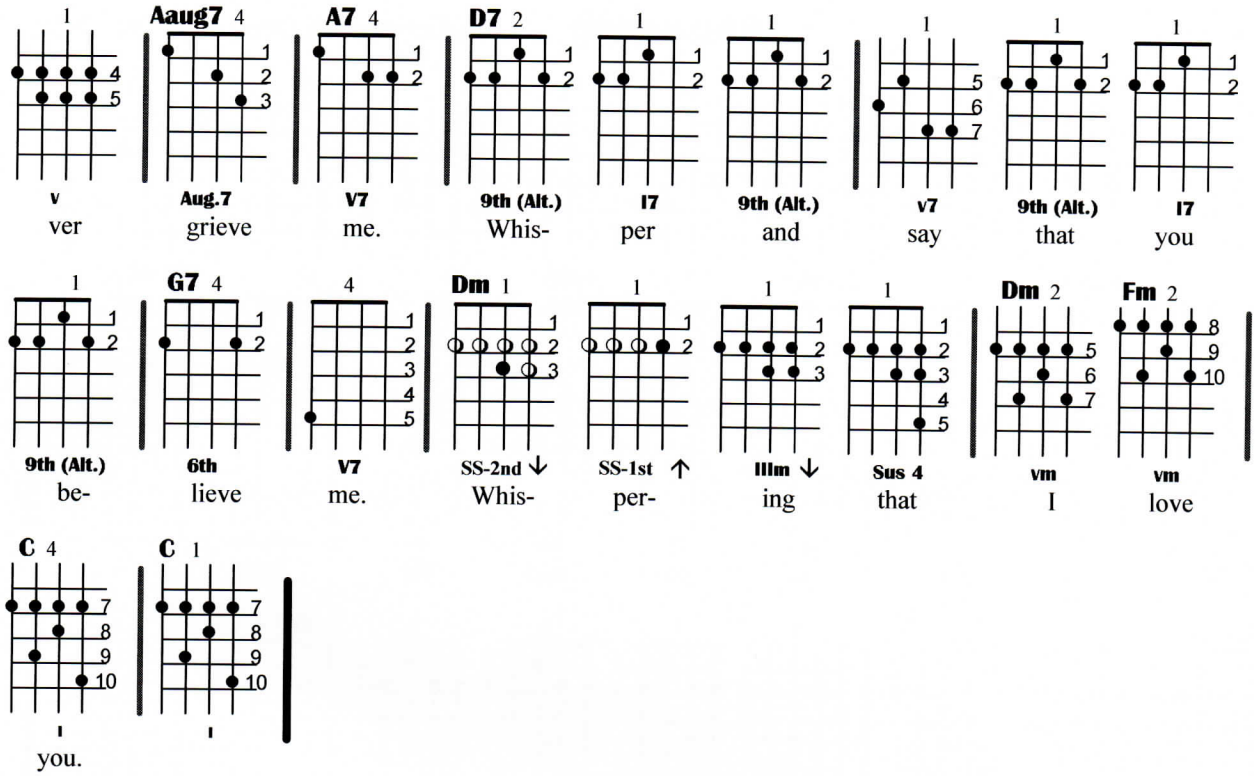
C	C	B7	B7	C	C	A7+	A7
D7	D7	G7	G7	C	C/ B7 3 / 1	G7	G7
C	C	B7	B7	C	C	A7+	A7
D7	D7	G7	G7	Dm	Dm/ Fm	C	C

Key of C

Whispering

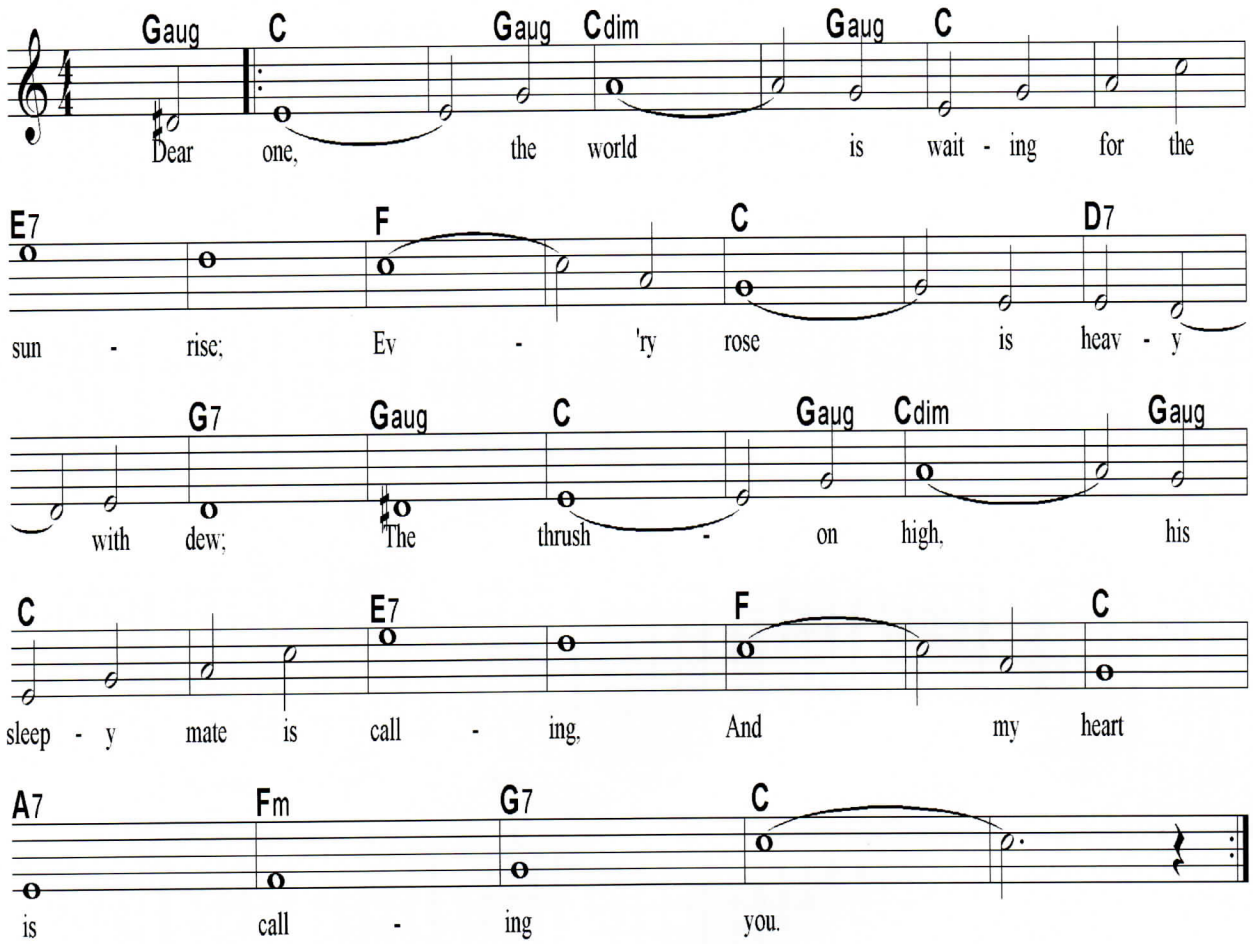
(J.Schonberger, R.Coburn, V.Rose, 1920)




1 Aaug7 4 A7 4 D7 2 1 1 1 1 1 1
v Aug.7 V7 9th (Alt.) I7 9th (Alt.) v7 9th (Alt.) I7
ver grieve me. Whis- per and say that you
1 G7 4 4 Dm 1 1 1 1 1 Dm 2 Fm 2
9th (Alt.) 6th V7 SS-2nd ↓ SS-1st ↑ IIIm ↓ Sus 4 vm vm
be- lieve me. Whis- per- ing that I love
C 4 C 1
I I
you.

WORLD IS WAITING FOR THE SUNRISE

(E.Seitz, G.Lockhart, 1919)

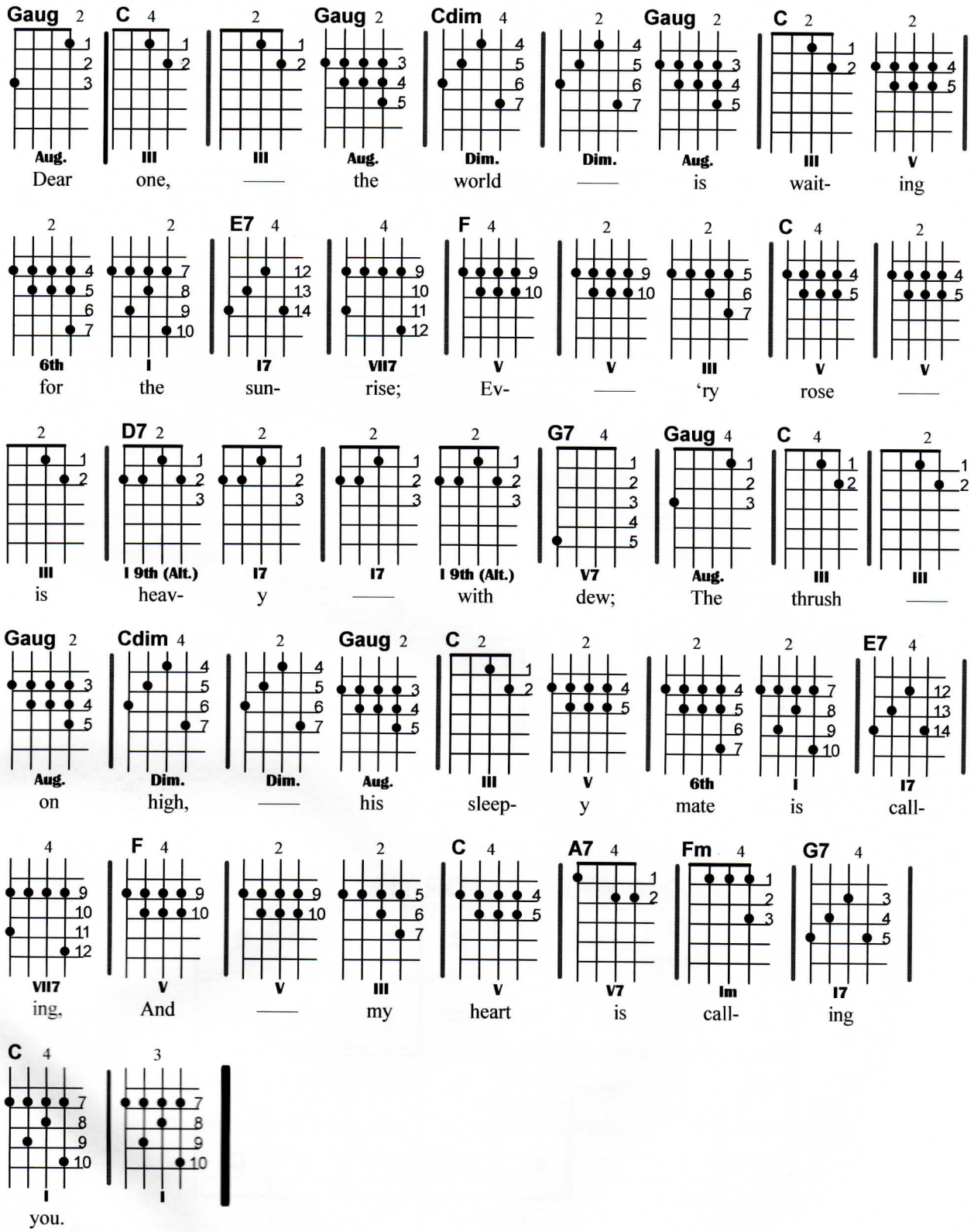


WORLD IS WAITING FOR THE SUNRISE

C	C/ Gaug	Cdim	Cdim/ Gaug	C	C	E7	E7
F	F	C	C	D7	D7	G7	Gaug
C	C/ Gaug	Cdim	Cdim/ Gaug	C	C	E7	E7
F	F	C	A7	Fm	G7	C	C

Key of C

World Is Waiting For The Sunrise (E.Seitz, G.Lockhart, 1919))



THE YELLOW ROSE OF TEXAS

(Traditional, 1886)

Verse

C

1.There's a Yel - low rose in - Tex - as, I'm go - in' there to see. No
2. Ri - o Grande is flow - ing and star - ry skies are bright, She
3. Now I'm goin' to find her; My heart is full of woe; We'll

G7 C

o - ther sol - dier knows her, No - bod - y, on - ly me. She cried so when I left her, it
walks a - long the riv - er in the qui - et sum - mer night. She asks if I re - mem - ber, when we
sing the song to - geth - er we sang so long a - go. We'll play the ban - jo gail - y and

G7 C G7 C G7

like to broke my heart, And if I ev - er find her, we nev - er more shall part. She's the
part - ed long a - go, I prom-ised to come back a - gain and nev - er let her go.
sing the songs of yore, And the Yel - low Rose of Tex - as will be mine for - ev - er more.

Chorus

C

Sweet - est lit - tle rose - bud this sol - dier ev - er knew. Her eyes are bright as dia-monds, They

G7 C

spar - kle like the dew. You may talk a - bout your win - some maids and sing of Ros - a - lie, But the

G7 1 & 2 C G7 C G7

yel - low rose of Tex - as beats the belles of Ten - nes - see. 2.Where the
3.Oh,

3. C G7 C

belles of Ten - nes - see.

THE YELLOW ROSE OF TEXAS

Verse

C	C	C	G7	C	C	G7	C 1 G7 1 C 2

Chorus

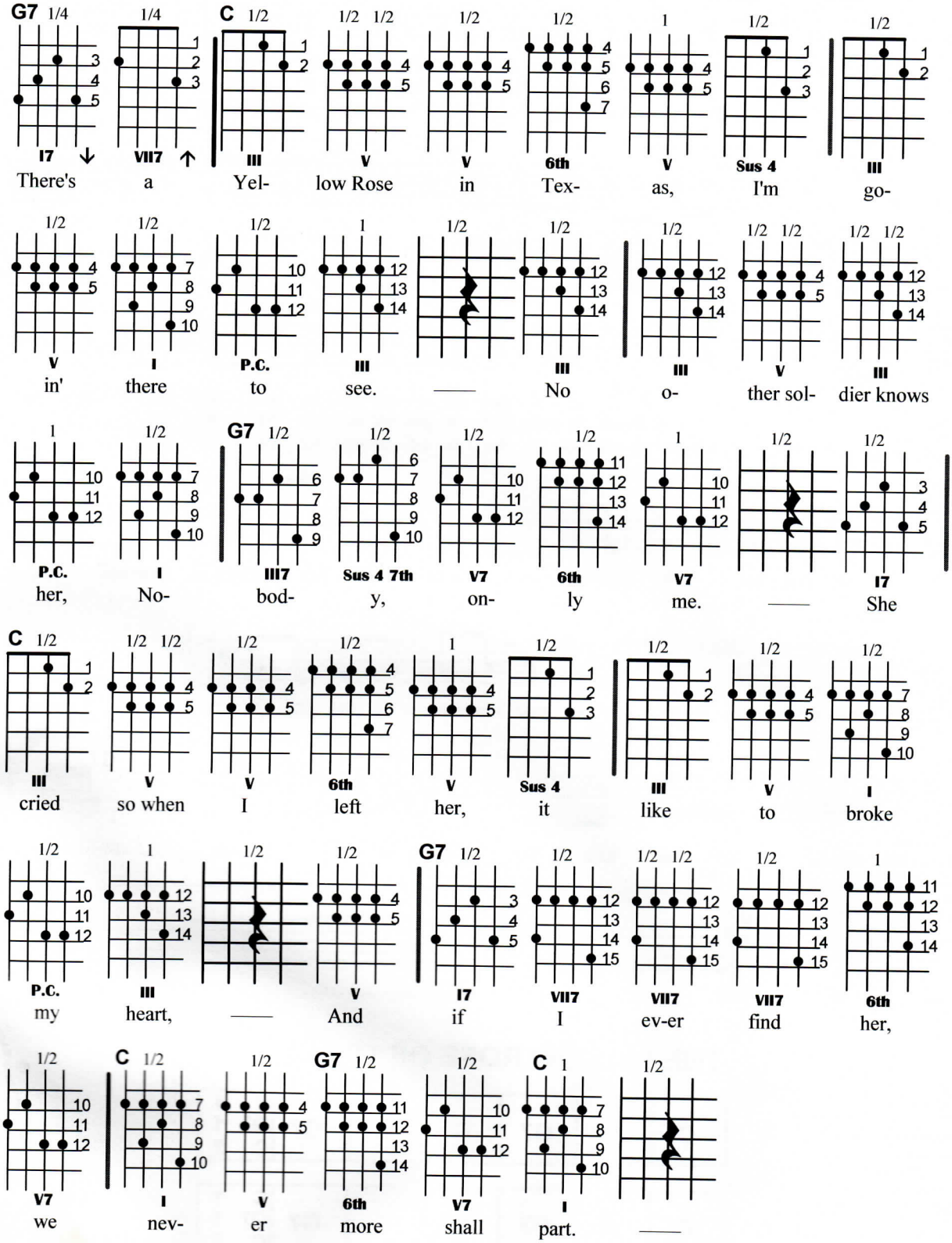
C	C	C	G7	C	C	G7	C 1 G7 1 C 2

Key of C

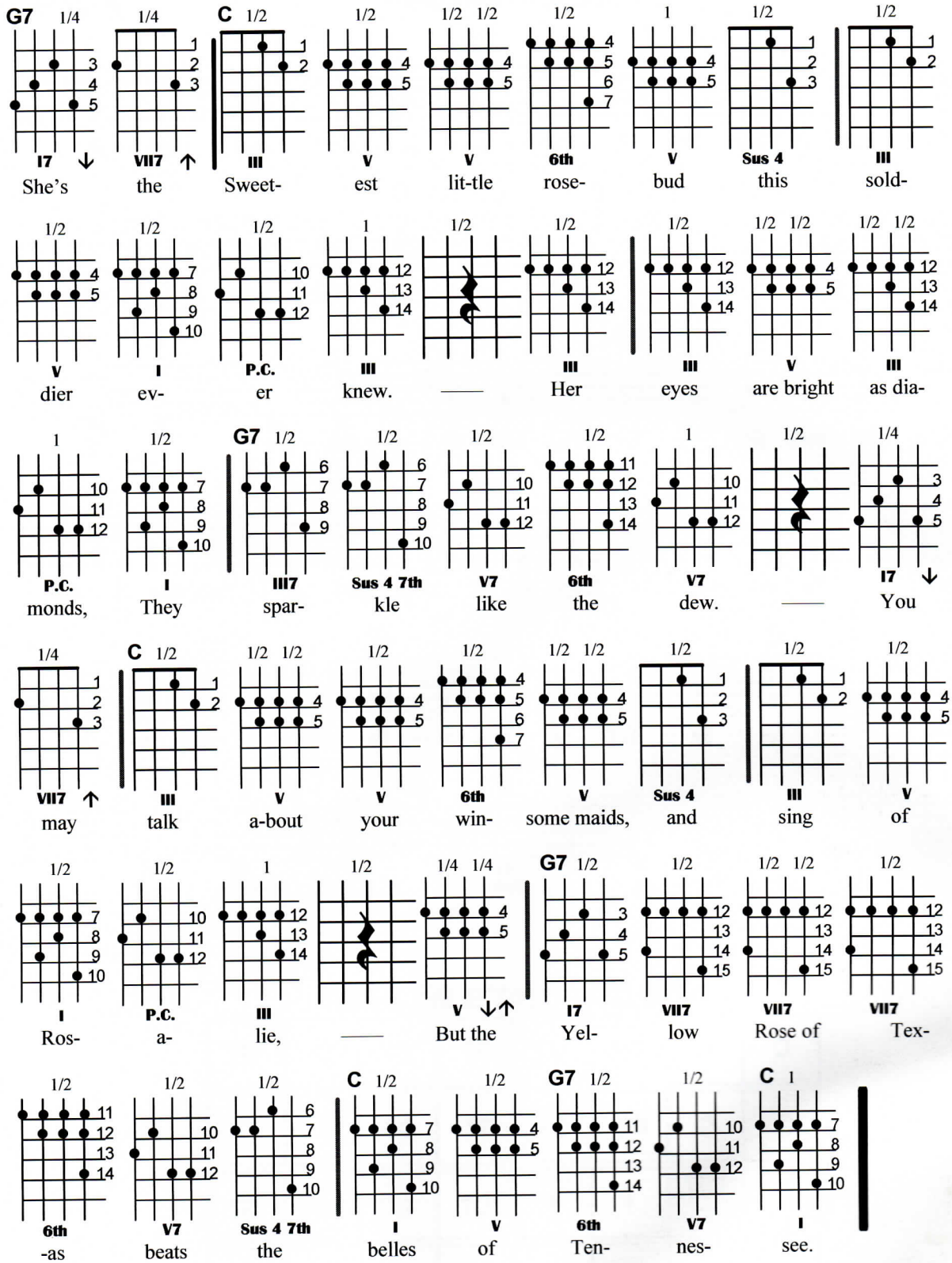
The Yellow Rose Of Texas

(Traditional, 1886)

Verse:

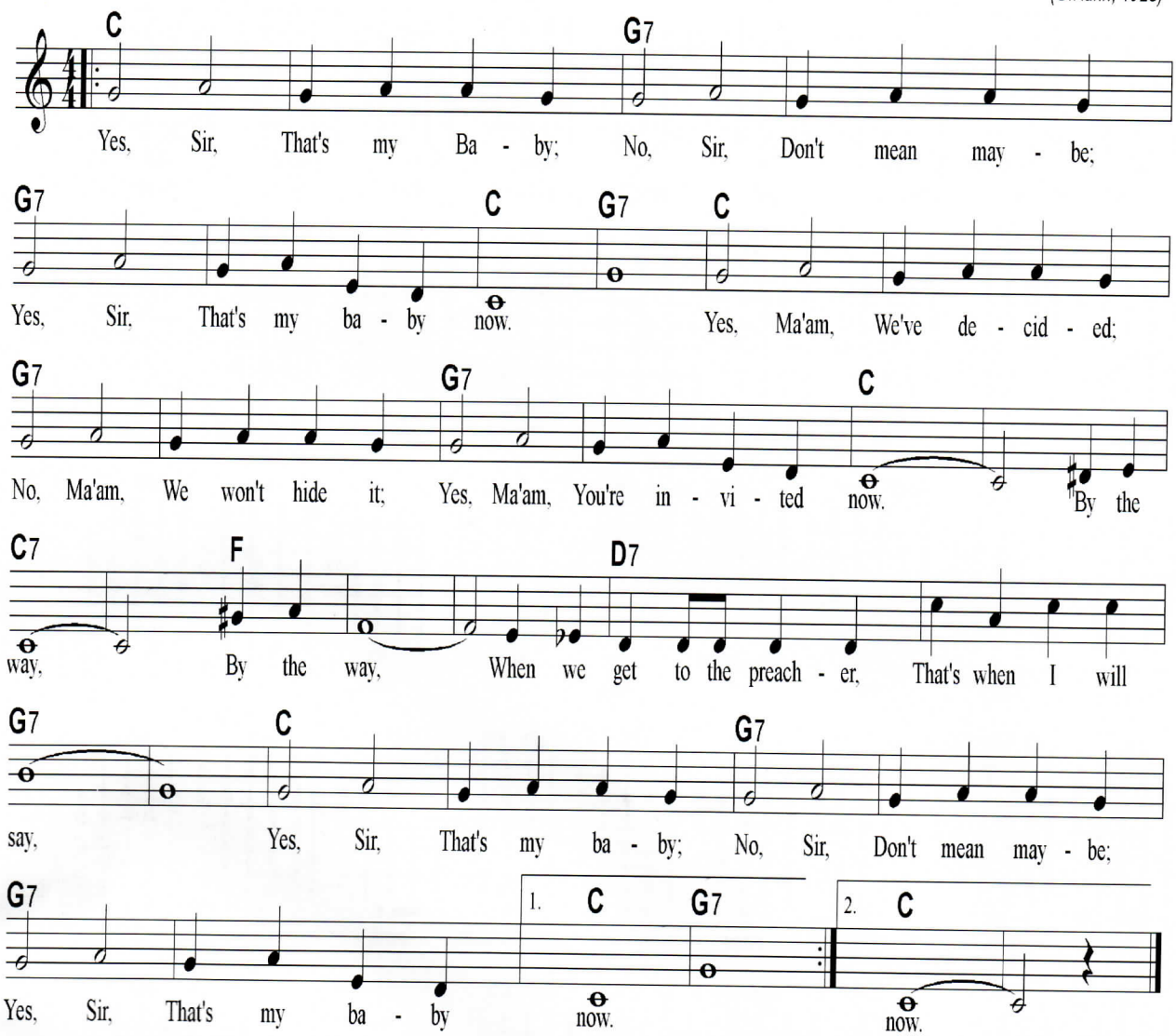


Chorus:


G7 1/4 1/4 C 1/2 1/2 1/2 1/2 1 1/2 1/2
I7 VII7 III V V 6th V Sus 4 III
She's the Sweet- est lit-tle rose- bud this sold-
1/2 1/2 1/2 1 1/2 1/2 1/2 1/2 1/2 1/2 1/2
V I P.C. III III III V III
dier ev- er knew. — Her eyes are bright as dia-
1 1/2 G7 1/2 1/2 1/2 1/2 1 1/2 1/4
P.C. I III7 Sus 4 7th V7 6th V7 I7
monds, They spar- kle like the dew. — You
1/4 C 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2
VII7 III V V 6th V Sus 4 III V
may talk a-bout your win- some maids, and sing of
1/2 1/2 1 1/2 1/4 1/4 G7 1/2 1/2 1/2 1/2 1/2
I P.C. III V I7 VII7 VII7 VII7
Ros- a- lie, — But the Yel- low Rose of Tex-
1/2 1/2 1/2 C 1/2 1/2 G7 1/2 1/2 C 1
6th V7 Sus 4 7th I V 6th V7 I
-as beats the belles of Ten- nes- see.

YES SIR, THAT'S MY BABY

(G.Kahn, 1925)



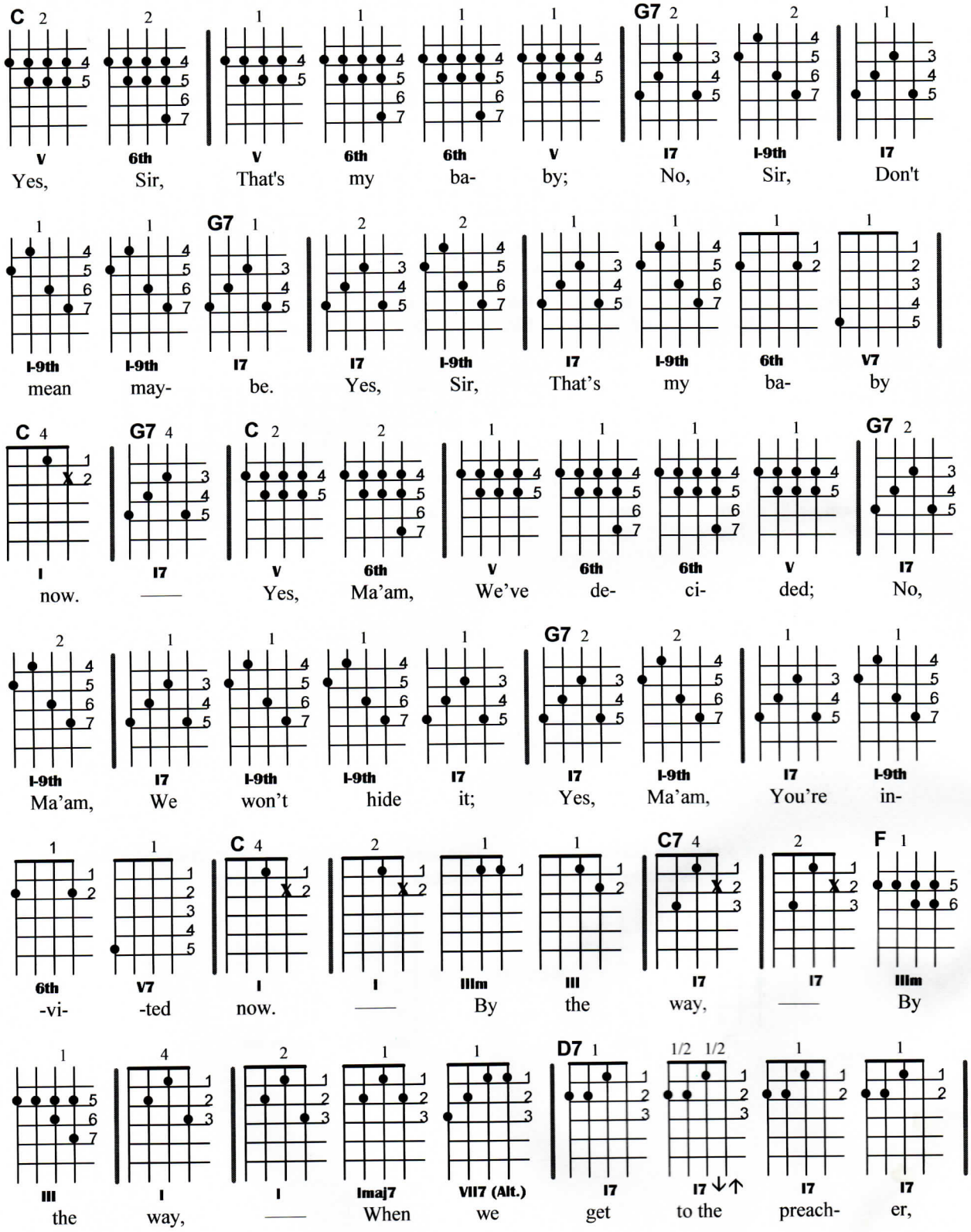
YES SIR, THAT'S MY BABY

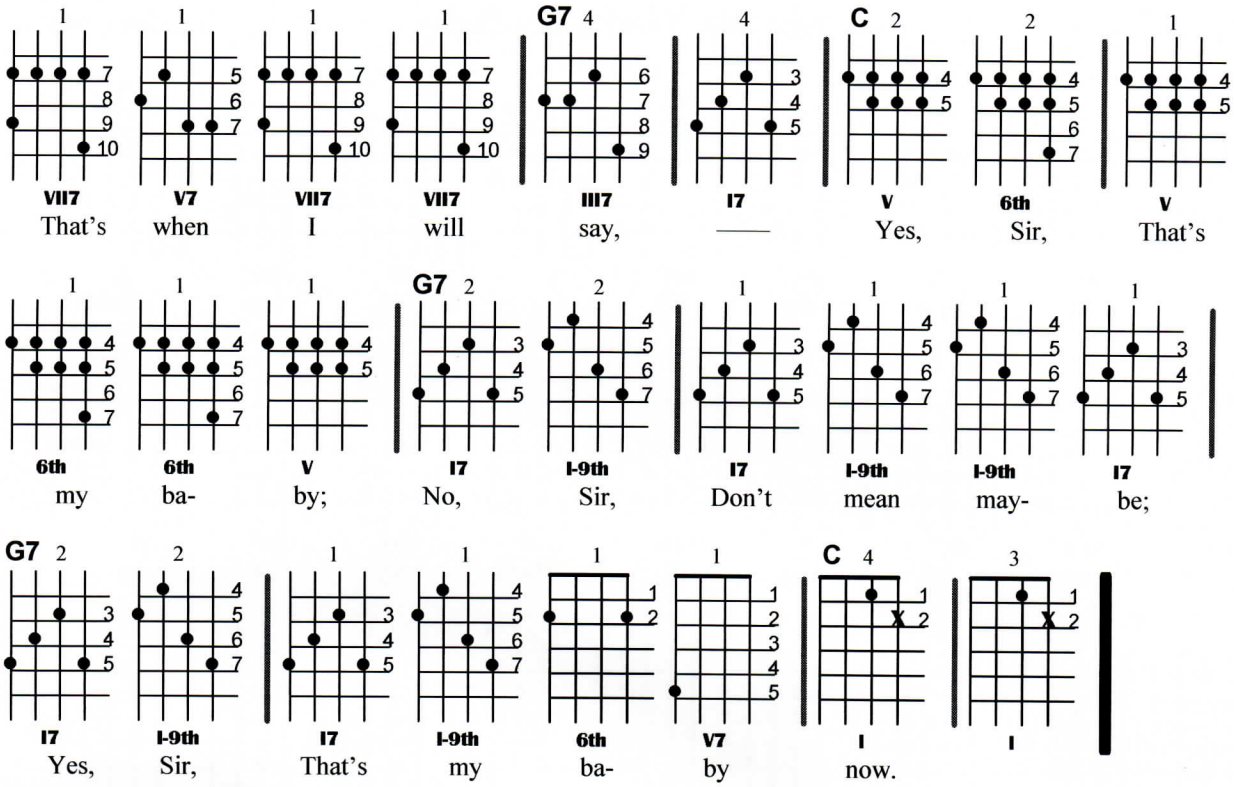
C	C	G7	G7	G7	G7	C	G7
C	C	G7	G7	G7	G7	C	C
C7	C7/ F	F	F	D7	D7	G7	G7
C	C	G7	G7	G7	G7	C	C

Key of C

Yes Sir, That's My Baby

(G.Kahn, 1925)





NOTE: The Magic 7th chord may be substituted for the frequent I7 to 9th transitions in this tune. Refer to *Volume 1, Chapter 11: You're Working Too Hard — Shortcuts For Everyday Playing*

PART TWO — EXERCISES

This section allows a banjo player to focus on particular skills that they wish to develop or hone.

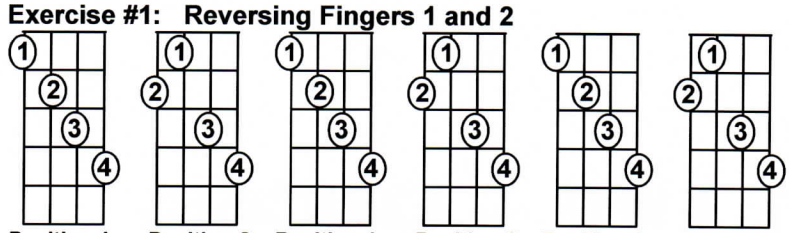
The material is grouped according to skill area rather than level of difficulty. Use these exercises in conjunction with the related instructional material of *Volume 1.* This combination will ensure that you are using correct techniques in your practice. Remember Dave's Rule #1: The Perfect Practice Rule — Practice does **not** make perfect. PERFECT PRACTICE makes perfect. (*Volume 1, Chapter 2).*

This collection includes exercises from *Volume 1*, plus supplemental work for the banjo player wishing to further develop their skills. *Volume 2* does not include instructional material with the exercises. It is assumed that you are already familiar with the applicable techniques, and that you will refer to *Volume 1* for any necessary details.

DEXTERITY EXERCISES

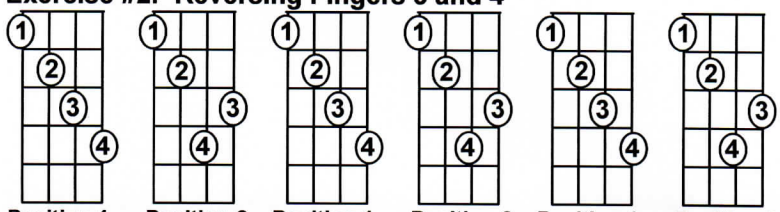
- ## CHORD FINGERING EXERCISES

Exercise #1: Reversing Fingers 1 and 2



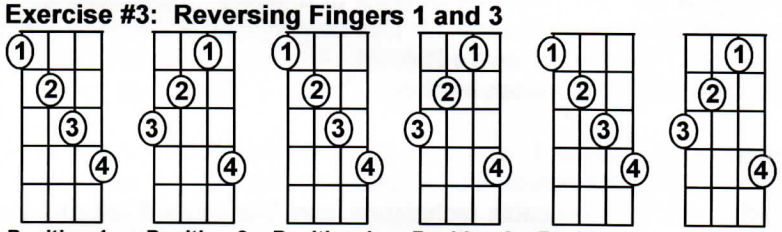
X 100

Exercise #2: Reversing Fingers 3 and 4



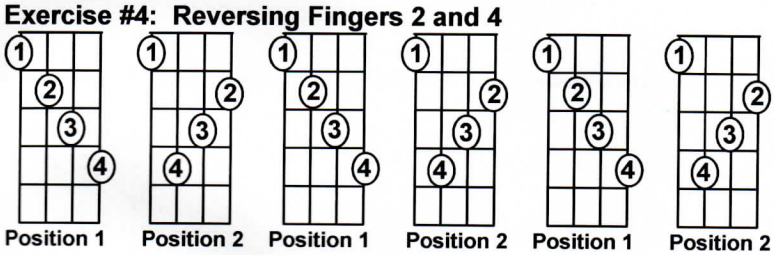
X 100

Exercise #3: Reversing Fingers 1 and 3



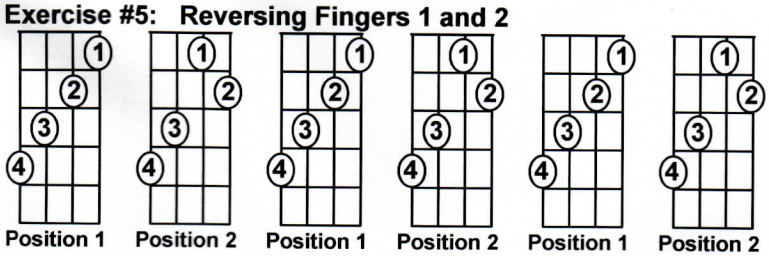
X 100

Exercise #4: Reversing Fingers 2 and 4



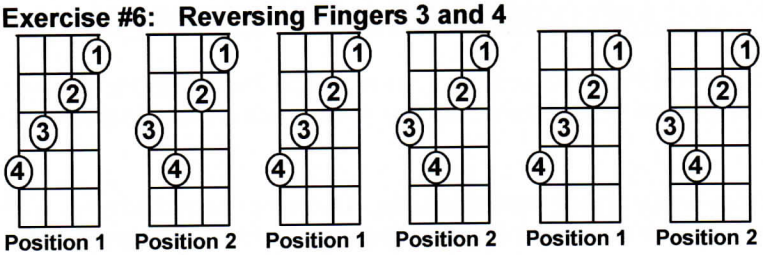
X 100

Exercise #5: Reversing Fingers 1 and 2



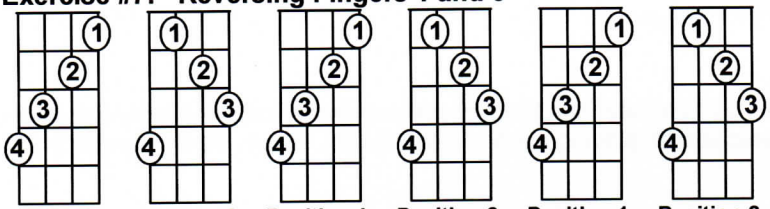
X 100

Exercise #6: Reversing Fingers 3 and 4



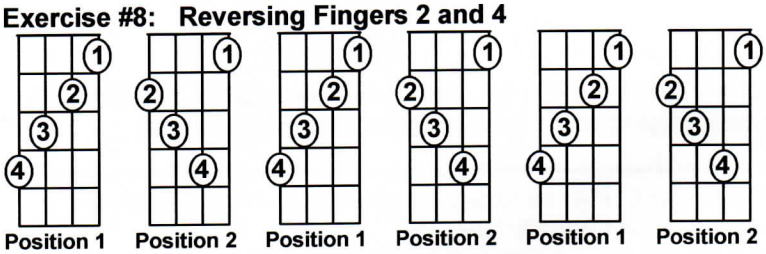
Position 1 Position 2 Position 1 Position 2 Position 1 Position 2 **X 100**

Exercise #7: Reversing Fingers 1 and 3



Position 1 Position 2 Position 1 Position 2 Position 1 Position 2 **X 100**

Exercise #8: Reversing Fingers 2 and 4

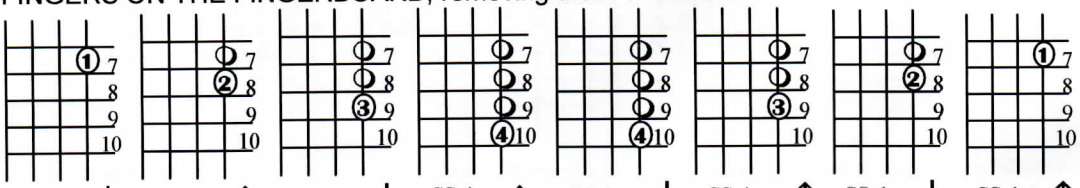


Position 1 Position 2 Position 1 Position 2 Position 1 Position 2 **X 100**

- ## SINGLE-STRING FINGERING EXERCISES

Exercise #9: Single-String Practice With Trailing Fingers

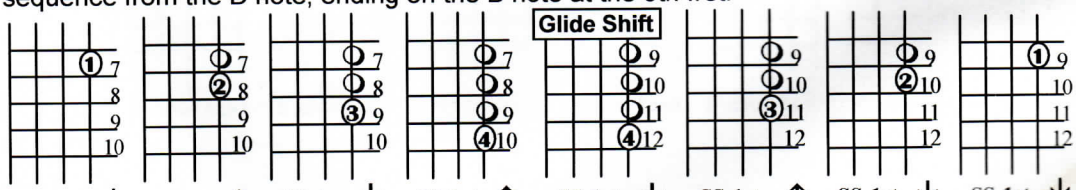
Practice this exercise both ascending and descending. When descending, start with ALL FOUR FINGERS ON THE FINGERBOARD, removing them one at a time.



SS-1st ↓ SS-1st ↑ SS-1st ↓ SS-1st ↑ SS-1st ↓ SS-1st ↑ SS-1st ↓ SS-1st ↑ **X 20**

Exercise #10: Single-String Practice With Glide Shift

Practice the same pattern. This time, when you have all 4 fingers on the fingerboard to play the C note, shift all four fingers at once up to the D note at the 12th fret. Then play the descending sequence from the D note, ending on the B note at the 9th fret.



SS-1st ↓ SS-1st ↑ SS-1st ↓ SS-1st ↑ SS-1st ↓ SS-1st ↑ SS-1st ↓ SS-1st ↓ **X 20**

MAJOR CHORDS AND DOMINANT SEVENTH CHORDS

The exercises in this group focus on the fretboard positions of the major chord inversions. Use these exercises to memorize the fretboard positions of each note. As you make each chord transition, repeat the LEAD NOTE to yourself.

Some of the major chords are followed by **chord combinations**. Once you have mastered a chord, it is a good idea to play it in combination with other related chords. The combinations presented here will help you get started.

Each chord should be practiced in two parts.

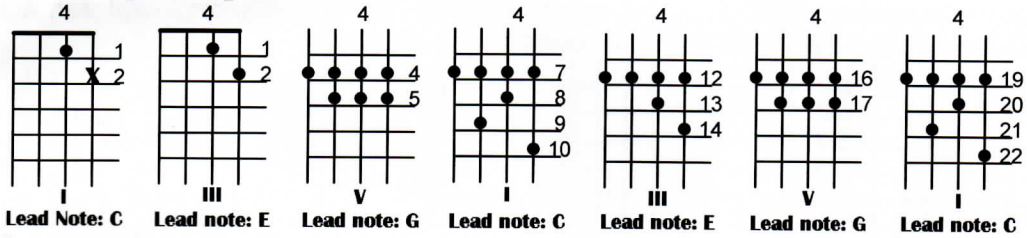
Part 1: Moving Up the Neck
Practice the chord transitions as written, concentrating on smooth transitions and accurate finger placements. Begin by using the basic strum, playing each chord 4 times. Begin slowly, concentrating on keeping a steady, even rhythm.

When you are making smooth, accurate transitions, play 2 strums per chord. Next, increase your transition speed to 1 strum per chord.

Part 2: Up and Down the Neck
Repeat the same procedure as in *Part 1*, playing the chords up the neck to the 22nd fret. Then—without pausing—reverse the sequence, playing your way back down the neck to the nut.

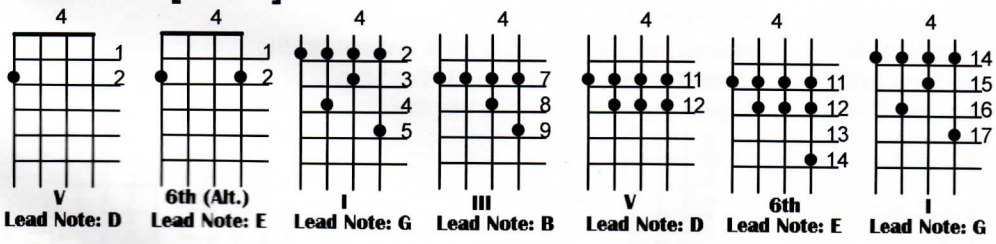
> **REMEMBER: Speed is not important**. Play as slowly as necessary to make accurate, smooth chord changes. Speed will come naturally later.

- **MAJOR CHORDS**
- **C Chords: [C-E-G]**



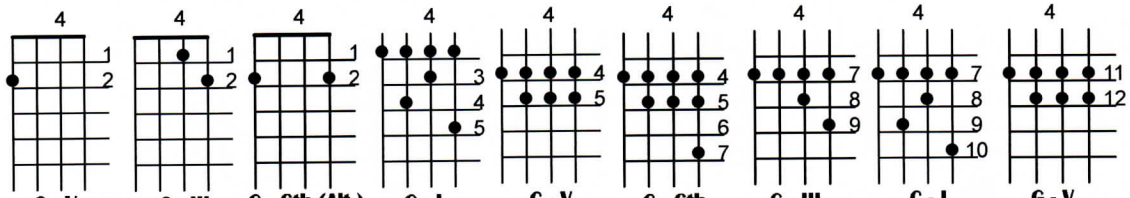
X 25

- **G Chords: [G-B-D]**



X 25

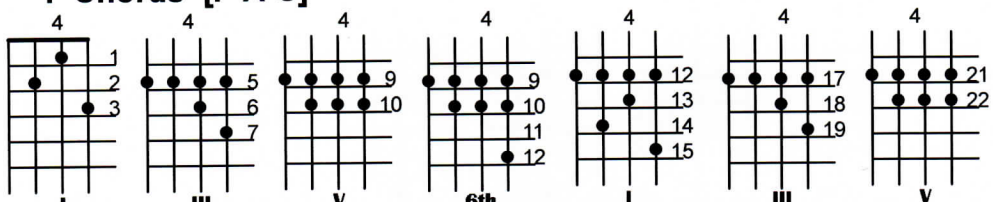
- **G and C Chord Combinations**



G - V Lead Note: D | C - III Lead note: E | G - 6th (Alt.) Lead Note: E | G - I Lead note: G | C - V Lead note: G | C - 6th Lead Note: A | G - III Lead note: B | C - I Lead note: C | G - V Lead note: D

X 25

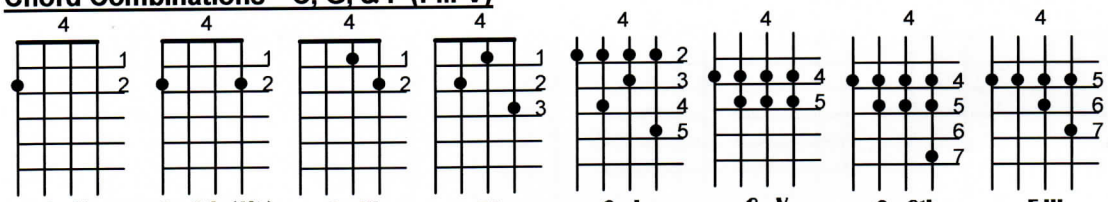
- **F Chords [F-A-C]**



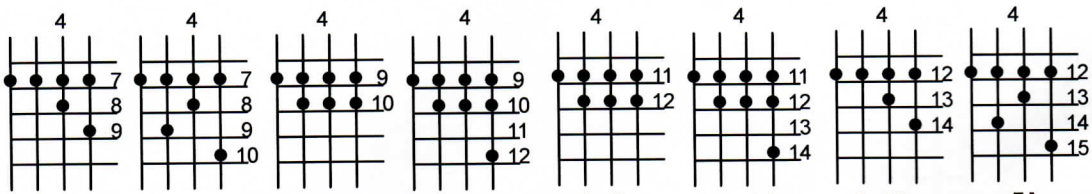
I Lead note: F | III Lead note: A | V Lead note: C | 6th Lead note: D | I Lead note: F | III Lead note: A | V Lead note: C

X 25

- **Chord Combinations—C, G, & F (I-III-V)**



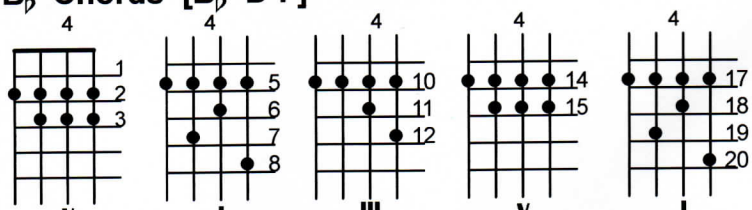
G - V Lead Note: D | G - 6th (Alt.) Lead Note: E | C - III Lead note: E | F-I Lead note: F | G - I Lead note: G | C - V Lead note: G | C - 6th Lead Note: A | F-III Lead note: A



G - III Lead note: B | C - I Lead note: C | F-V Lead note: C | F-6th Lead note: D | G - V Lead note: D | G - 6th Lead Note: E | C - III Lead note: E | F-I Lead note: F

X 25

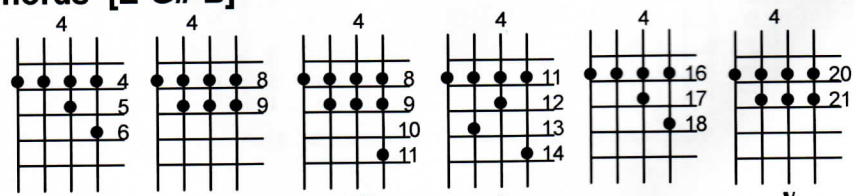
- **B♭ Chords [B♭-D-F]**



V Lead Note: F | I Lead Note: B♭ | III Lead Note: D | V Lead Note: F | I Lead Note: B♭

X 25

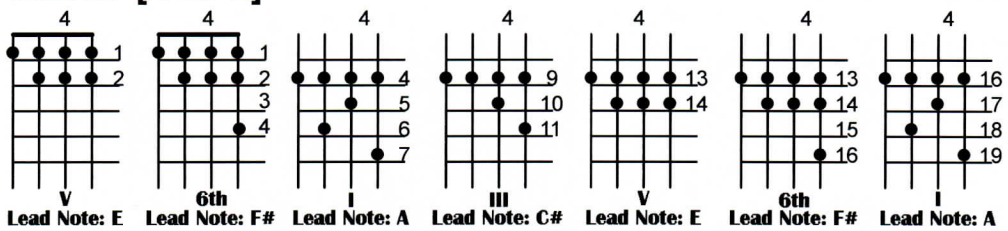
- **E Chords [E-G#-B]**



III Lead Note: G# | V Lead Note: B | 6th Lead Note: C# | I Lead Note: E | G# | V Lead Note: B

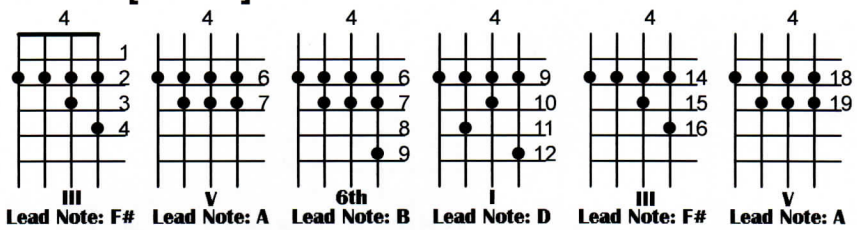
X 25

- **A Chords [A-C#-E]**



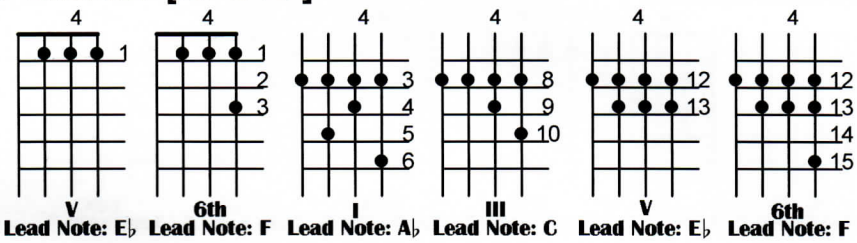
X 25

- **D Chords [D-F#-A]**



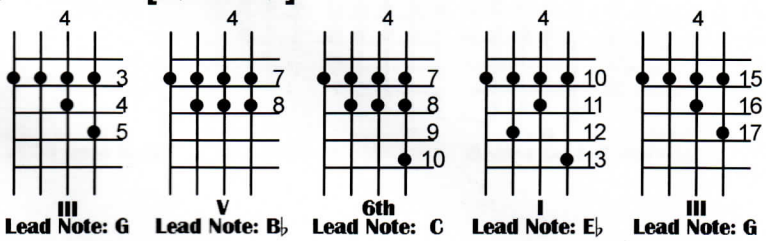
X 25

- **A♭ Chords: [A♭ -C-E♭]**



X 25

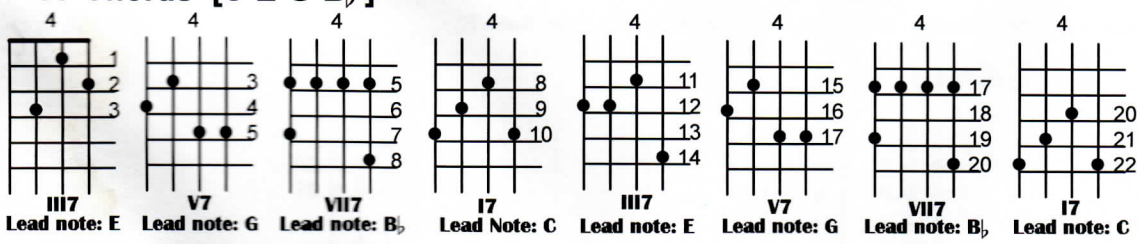
- **E♭ Chords [E♭ -G-B♭]**



X 25

- **SEVENTH CHORDS**

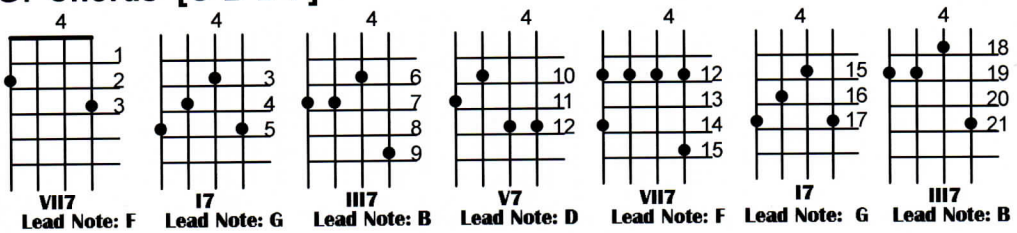
- **C7 Chords [C-E-G-B♭]**



X 25

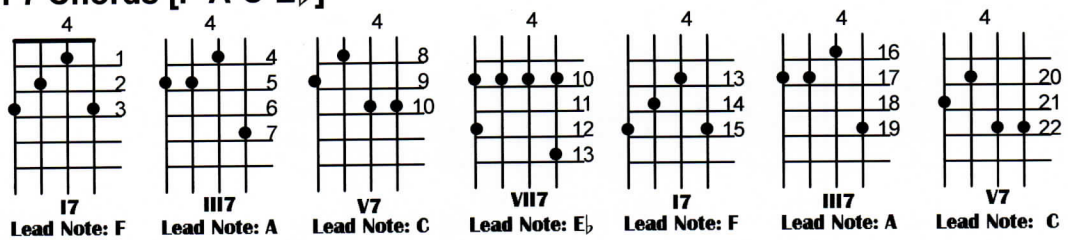
E G B♭ C E G B♭ C

- **G7 Chords [G-B-D-F]**



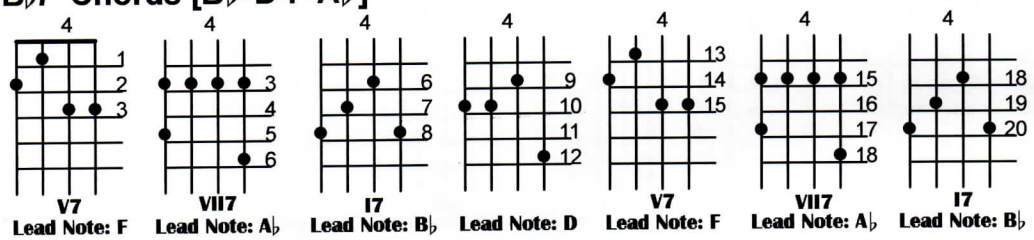
X 25

- **F7 Chords [F-A-C-E♭]**



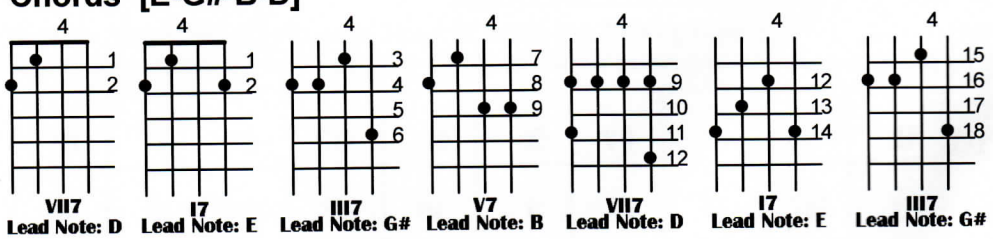
X 25

- **B♭7 Chords [B♭- D-F-A♭]**



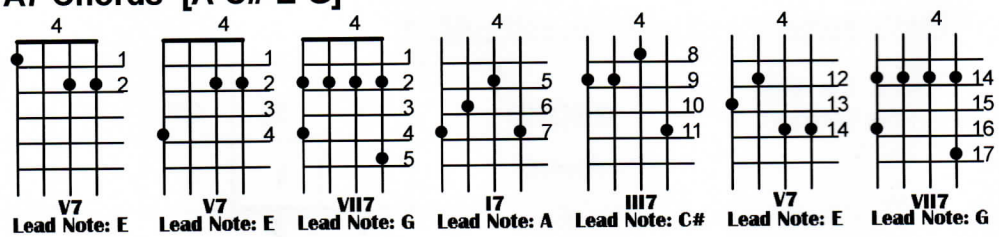
X 25

- **E7 Chords [E-G#-B-D]**



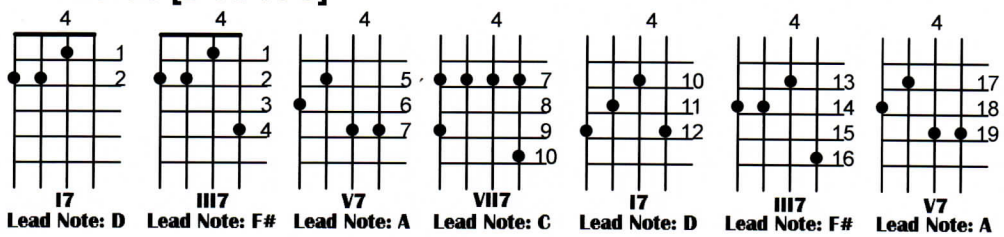
X 25

- **A7 Chords [A-C#-E-G]**



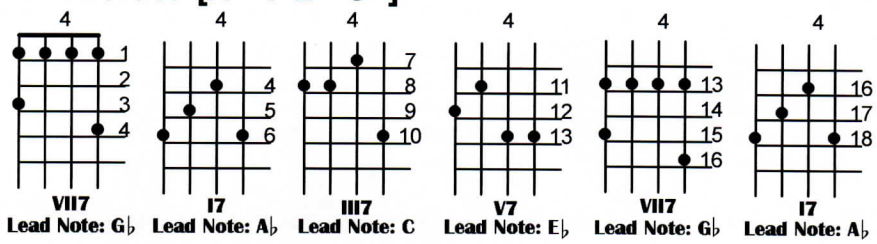
X 25

- **D7 Chords [D-F#-A-C]**



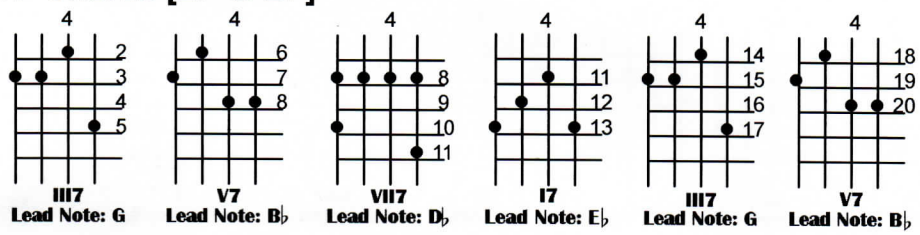
X 25

- **A♭7 Chords: [A♭-C-E♭-G♭]**



X 25

- **E♭7 Chords [E♭-G-B♭]**



X 25

- **<u>Seventh Chord Combinations— B♭– G7 – C7 – F7 – B♭</u>**

This combination uses chord groupings that are close to each other on the fretboard. After using the inversions listed, try playing the entire sequence within the range between the nut and the 5th fret.

CHORD	B♭	G7	C7	F7	B♭	B♭	G7	C7	F7	B♭
Inversion	I	III7	I7	V7	I	III	V7	III7	I7	III
Fret	8	9	10	10	8	12	12	14	15	12

- **<u>Major And 7th Chord Combinations - F – F7 - B♭ – G7 – C7 - F</u>**

This combination keeps the inversions grouped close together on the fretboard.

CHORD	F	F7	B♭	G7	C7	F
Inversion	I	I7	V	I7	V7	I
Fret	3	3	3	5	5	3

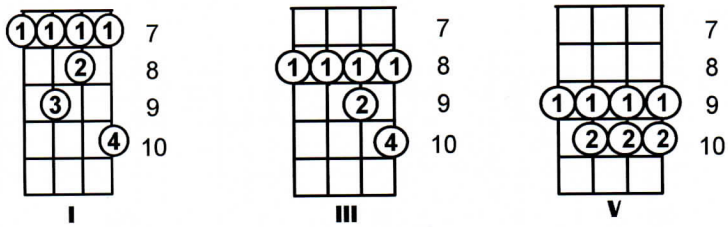
This is the same combination with more movement up and down the fretboard.

CHORD	F	F7	B♭	G7	C7	F
Inversion	I	III7	I	V7	I7	I
Fret	3	7	8	12	10	3

BASIC CHORD TRANSITIONS

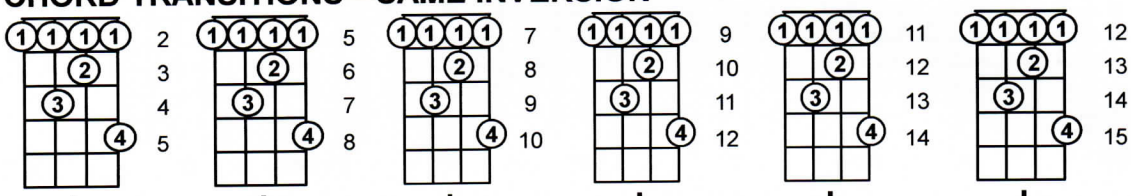
To develop dexterity and accuracy in chord transitions.

- **CHORD TRANSITIONS—SAME FRET (C CHORDS)**

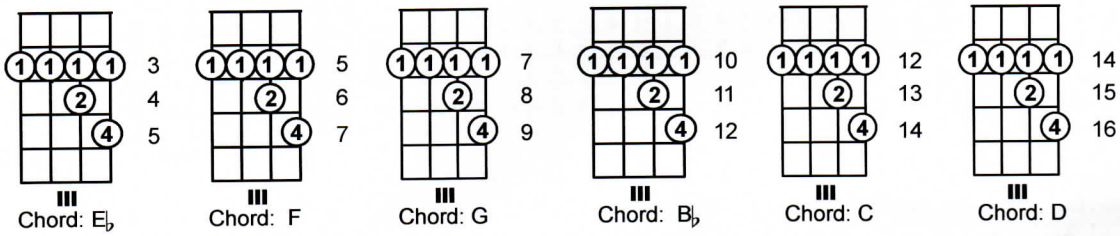


x 50

- **CHORD TRANSITIONS—SAME INVERSION**



x 50



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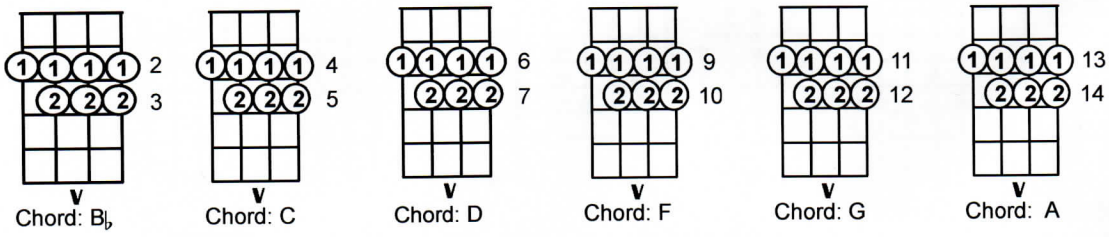

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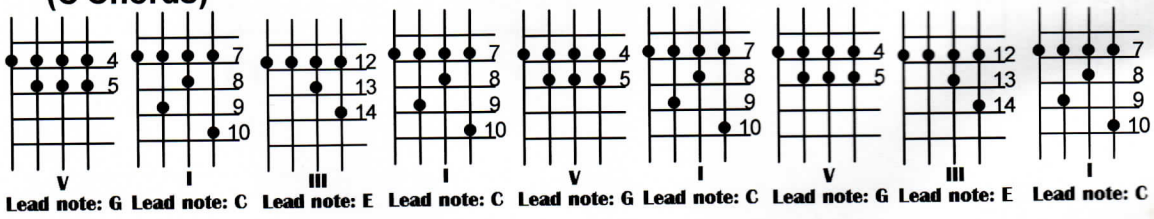
- **CHORD TRANSITIONS CHANGING BOTH FINGERING POSITION AND FRET (C Chords)**

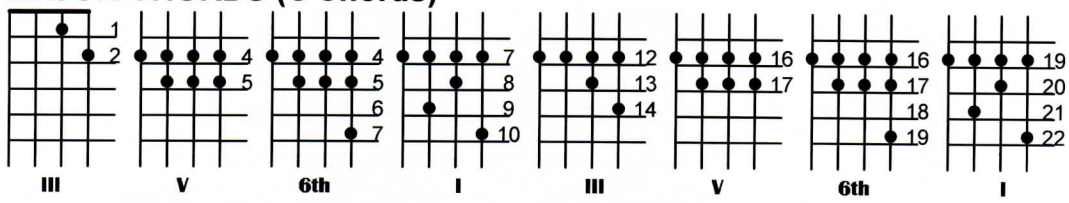


x 25

TRANSITION EXERCISES

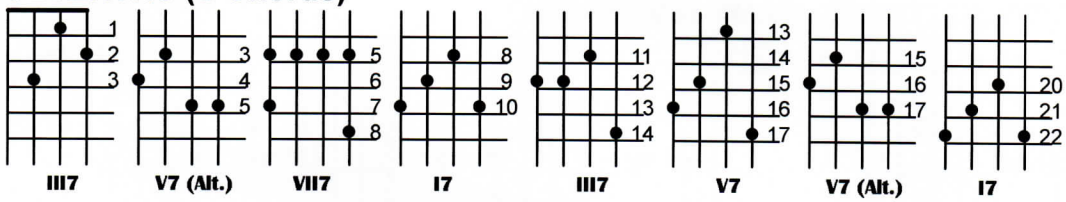
To develop familiarity with fretboard and chord relationships. To develop familiarity and dexterity with chord inversions and chord changes. These transitions should be practiced with each key, moving both up and down the neck.

- **MAJOR CHORDS (C Chords)**



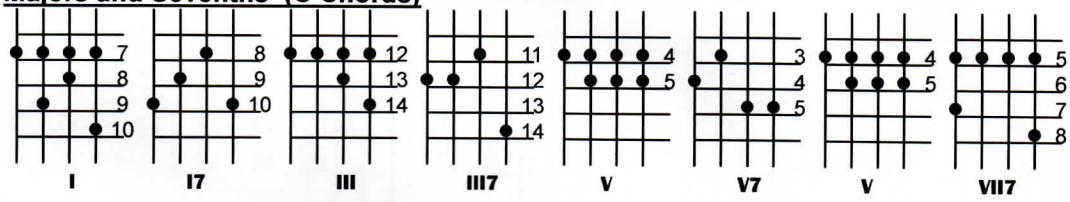
X 10

- **SEVENTHS (C Chords)**



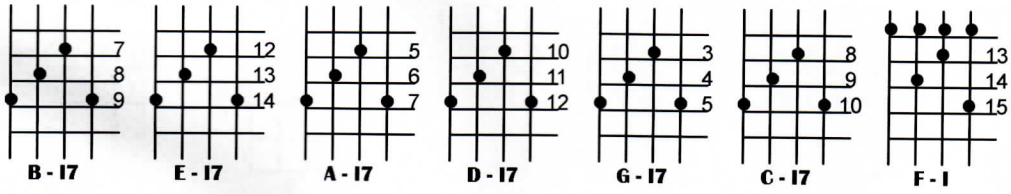
X 10

- **Majors and Sevenths (C Chords)**



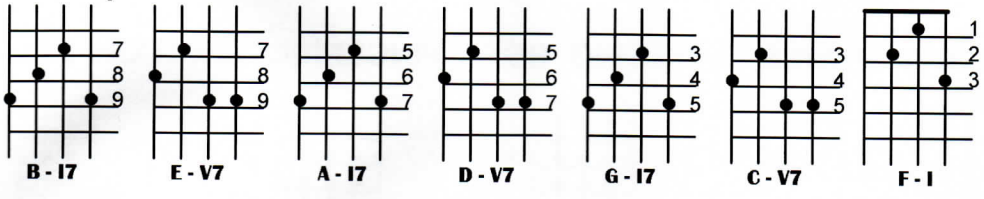
X 10

- **Sevenths — Circle of Fifths**
- **Part 1: Same Inversion**



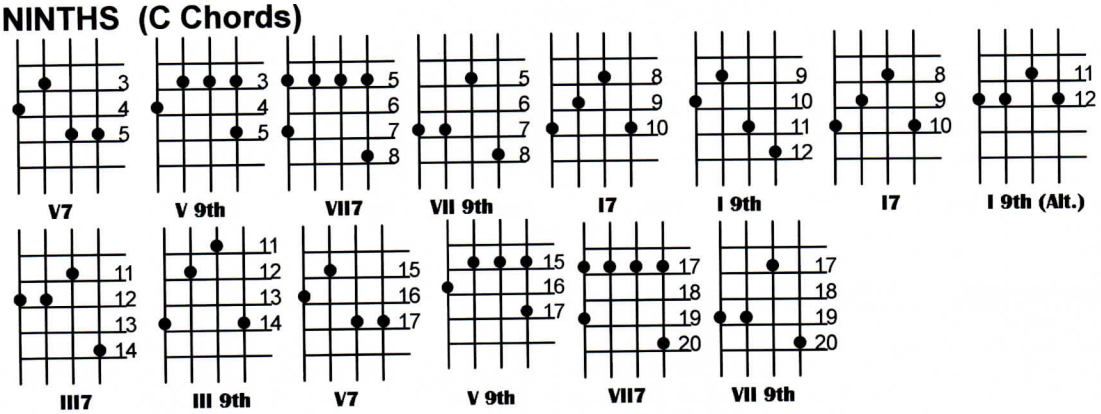
X 10

- **Part 2: Grouped Chords**



X 10

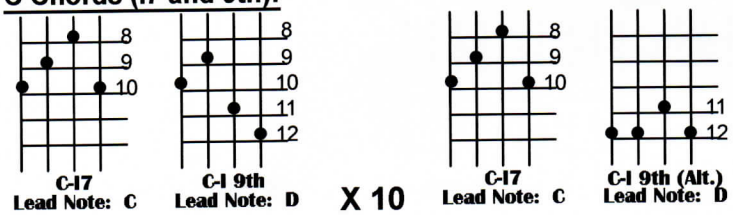
- **NINTHS (C Chords)**



X 10

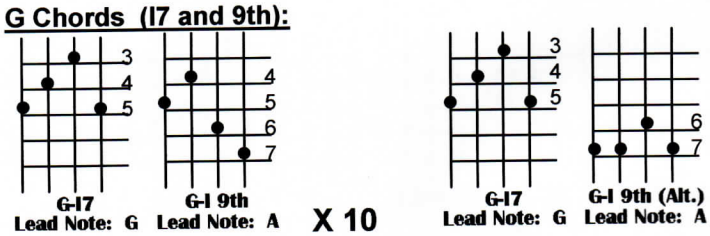
- **Ninths — I-7 and 9th Combinations**

C Chords (I7 and 9th):



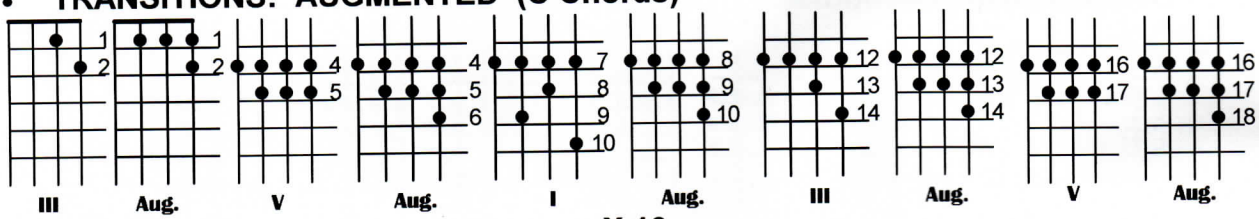
X 10 X 10

G Chords (I7 and 9th):



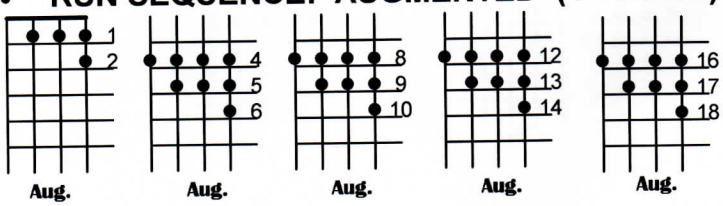
X 10 X 10

- **TRANSITIONS: AUGMENTED (C Chords)**



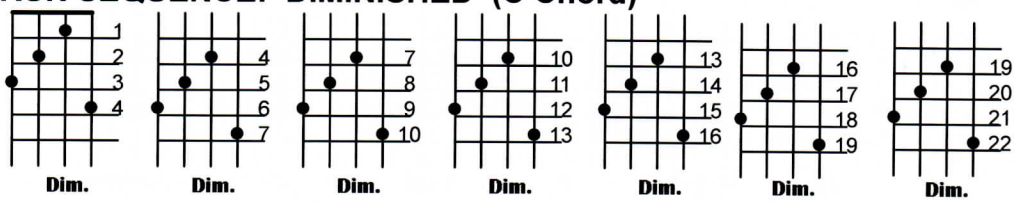
X 10

- **RUN SEQUENCE: AUGMENTED (C Chords)**



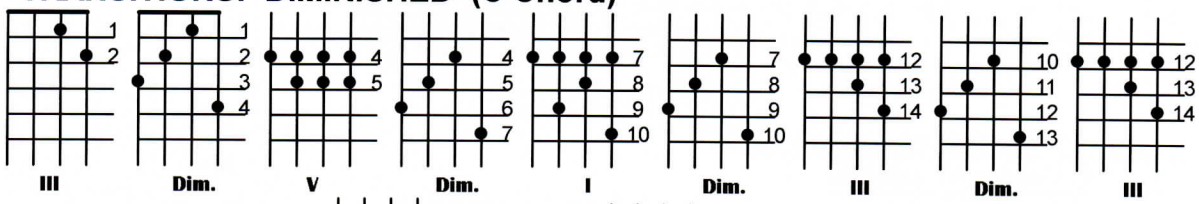
X 10

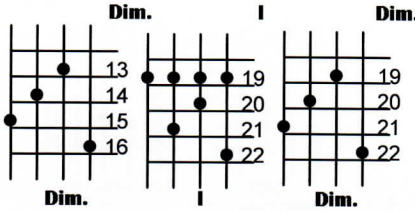
- **RUN SEQUENCE: DIMINISHED (C Chord)**



X 10

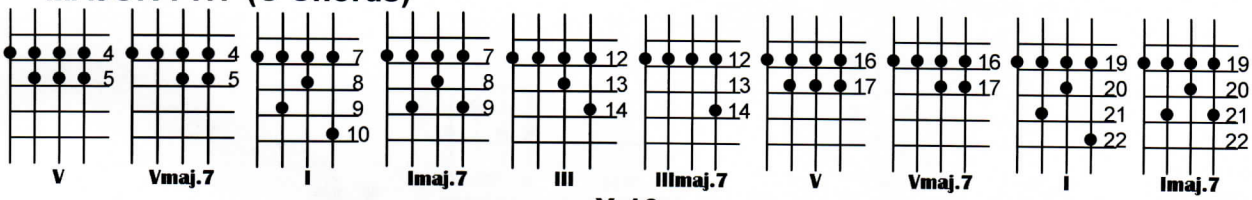
- **TRANSITIONS: DIMINISHED (C Chord)**





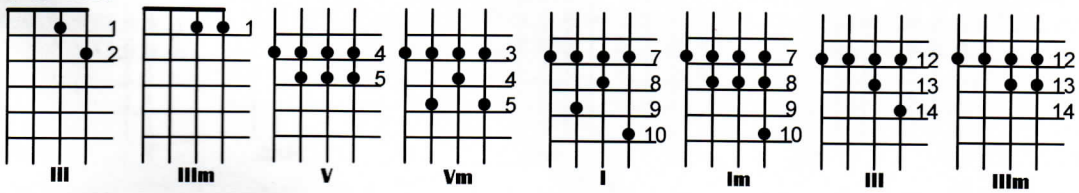
X 10

- **MAJOR 7TH (C Chords)**



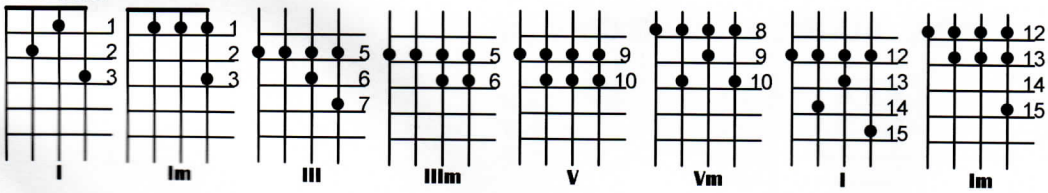
X 10

- **MINOR CHORDS (C Chords)**
- **C to Cm:**



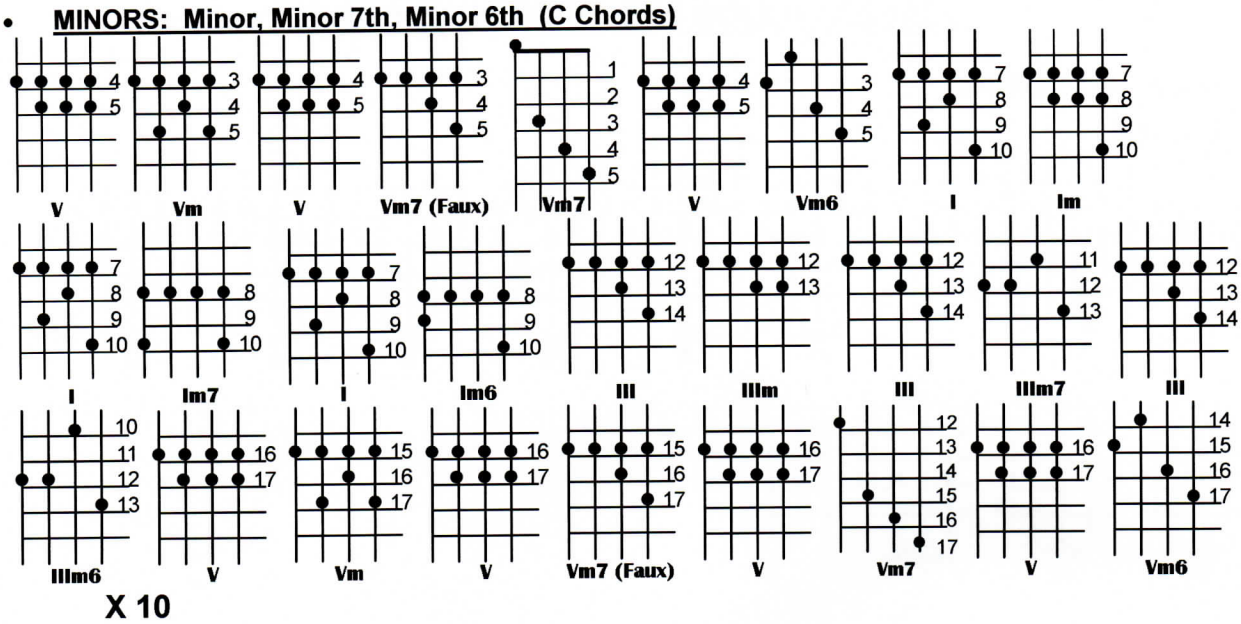
X 10

F to Fm:



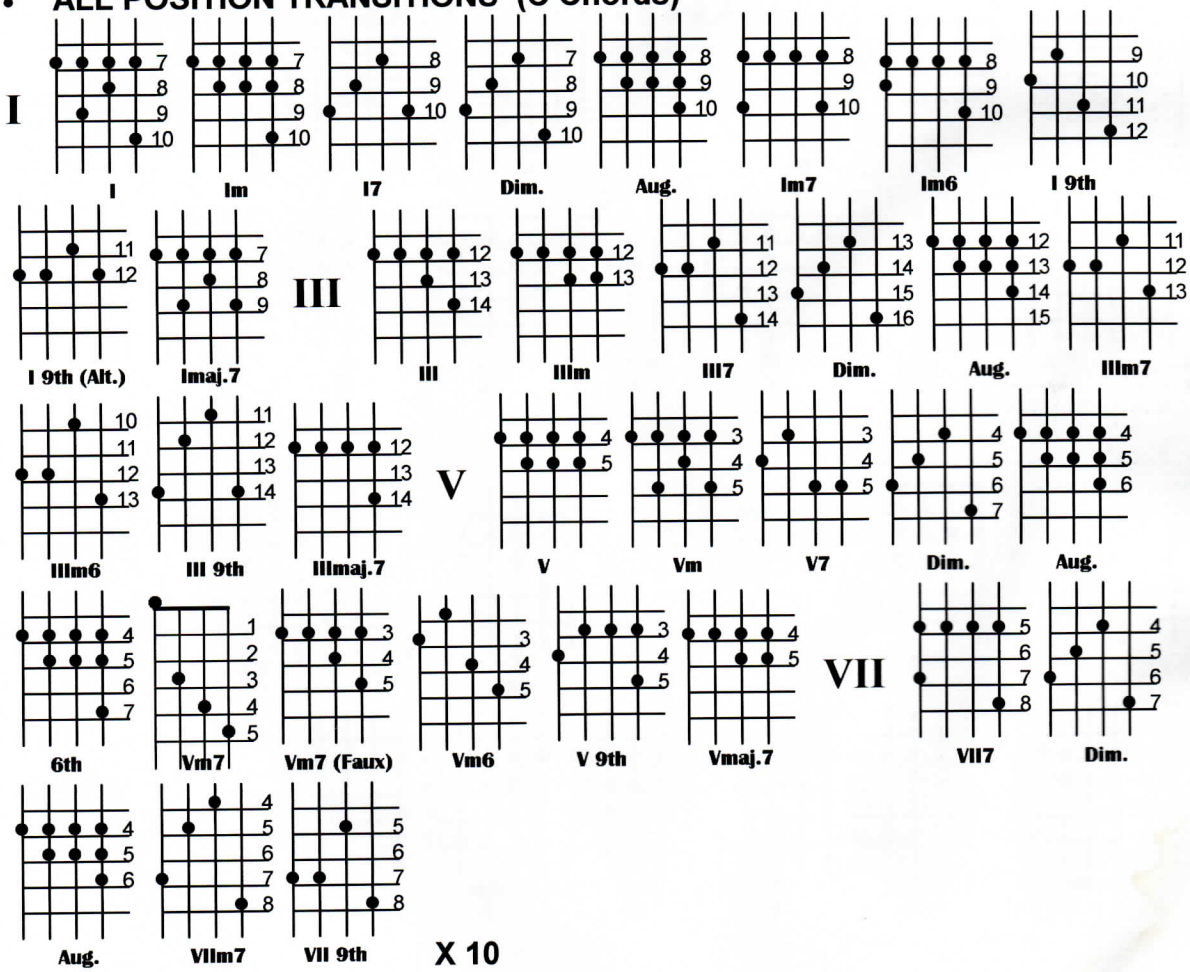
X 10

- **MINORS: Minor, Minor 7th, Minor 6th (C Chords)**



X 10

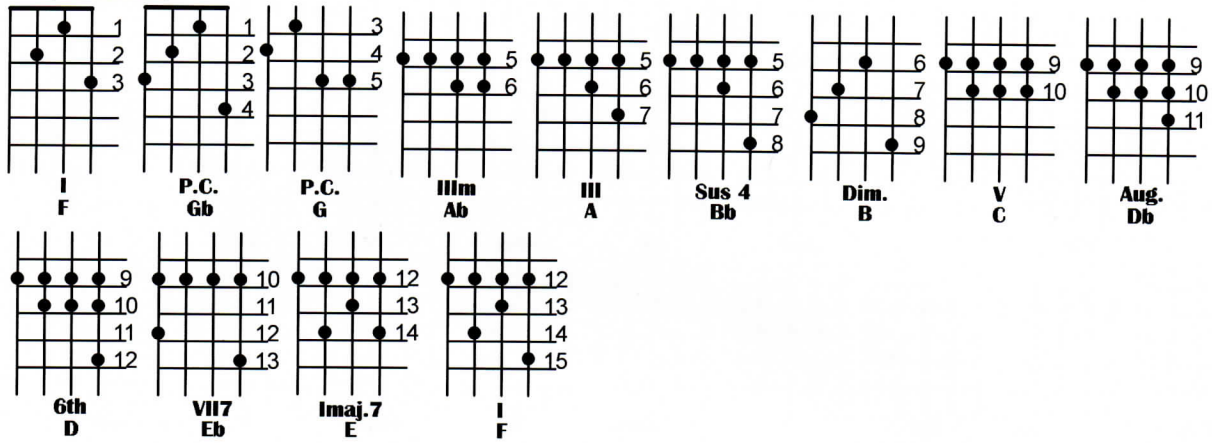
- **ALL POSITION TRANSITIONS (C Chords)**



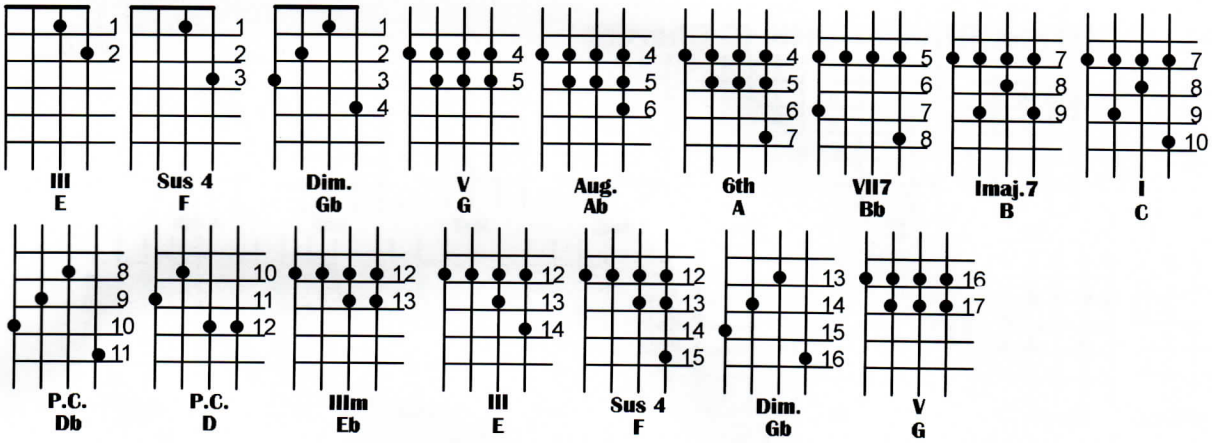
X 10

SCALES: MAJOR AND SEVENTH CHORDS

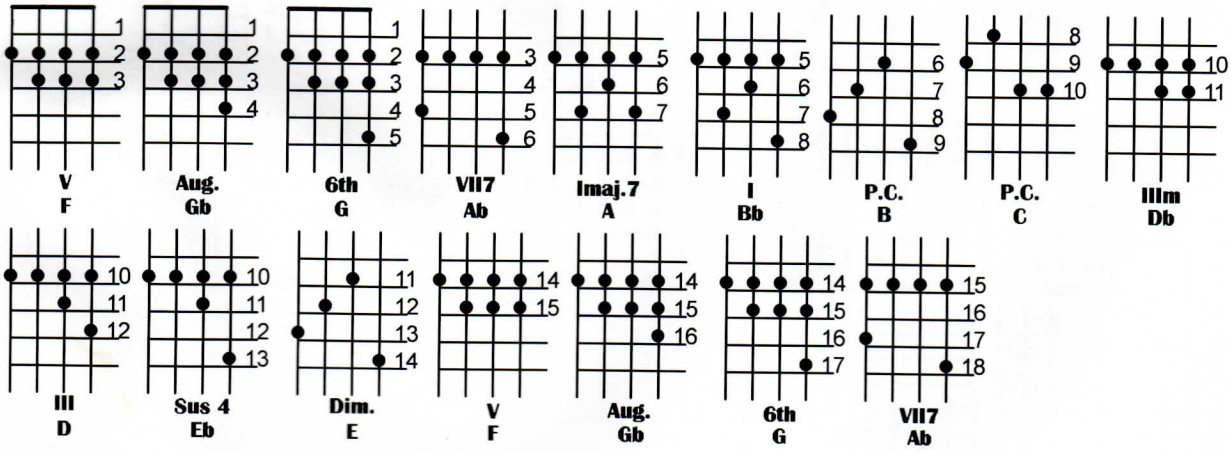
- **MAJOR CHORDS**
- **F Scale**



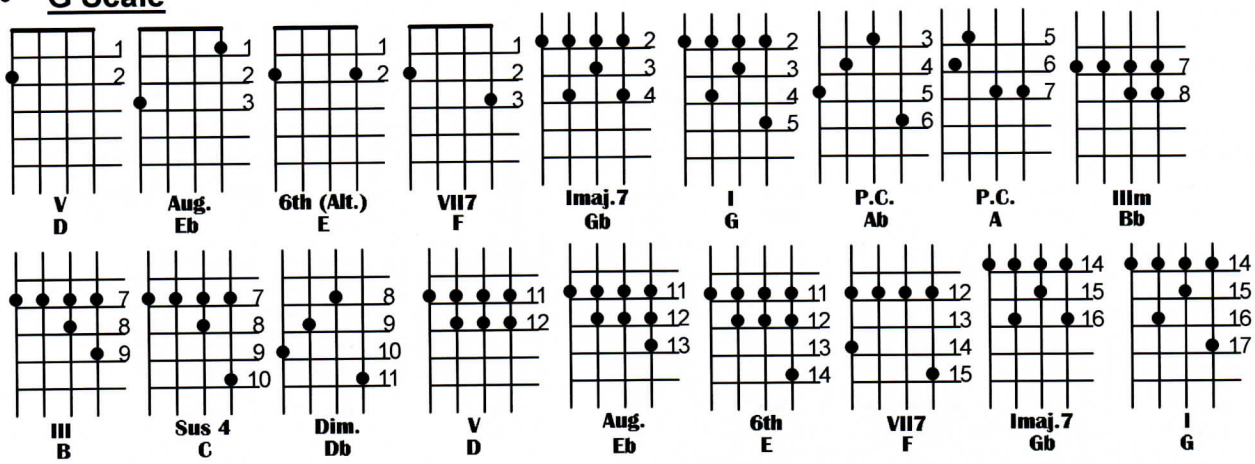
- **C Scale**



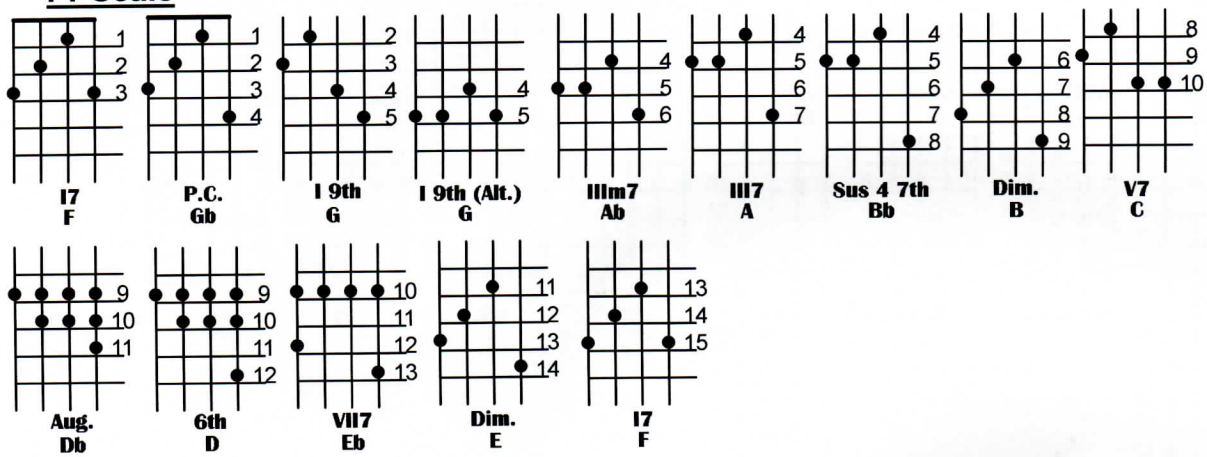
- **B♭ Scale**



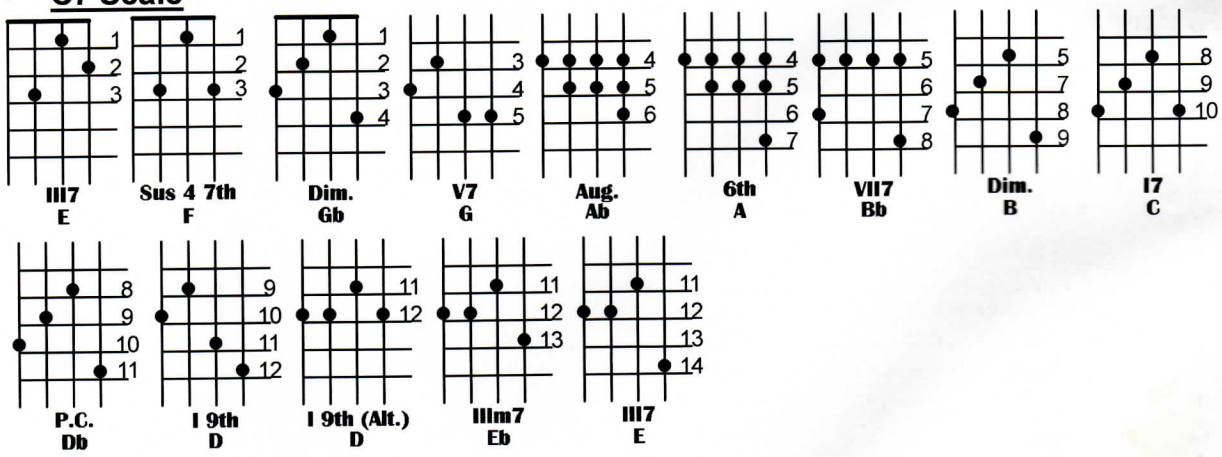
- **G Scale**



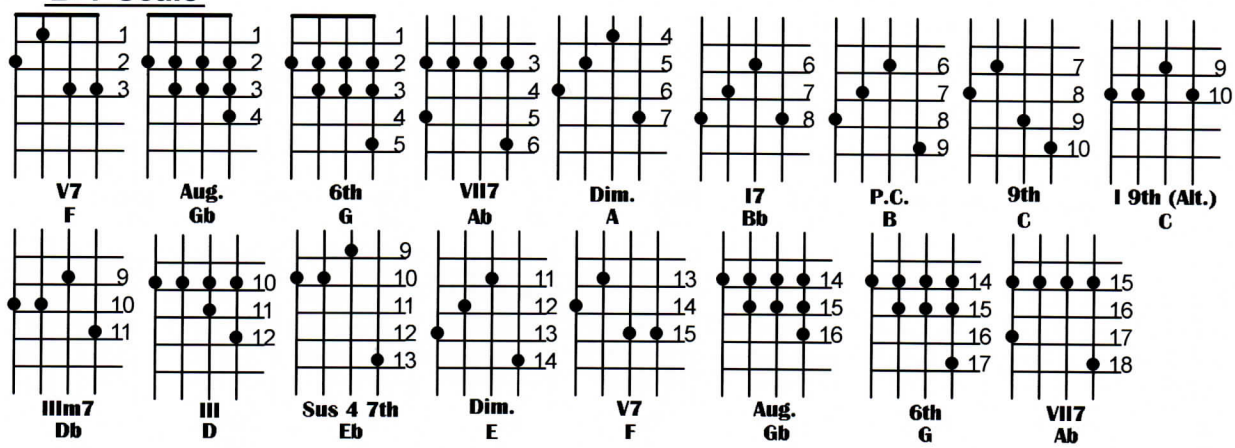
- **SEVENTH CHORDS**
- **F7 Scale**



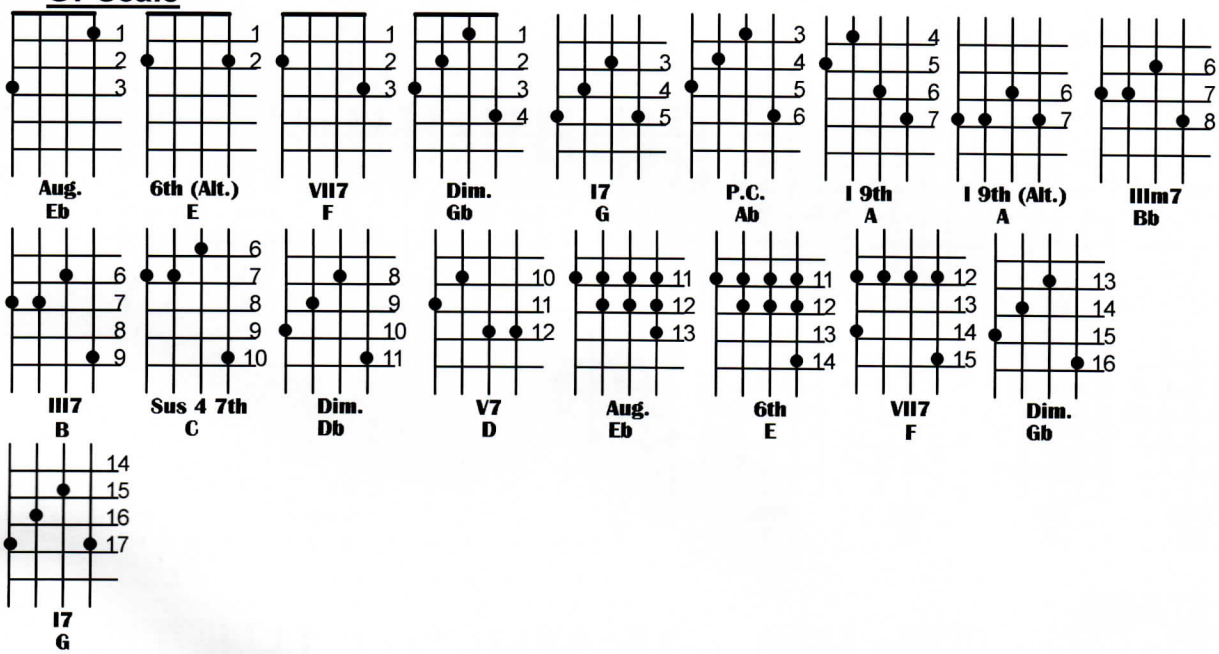
- **C7 Scale**



- **B♭7 Scale**



- **G7 Scale**

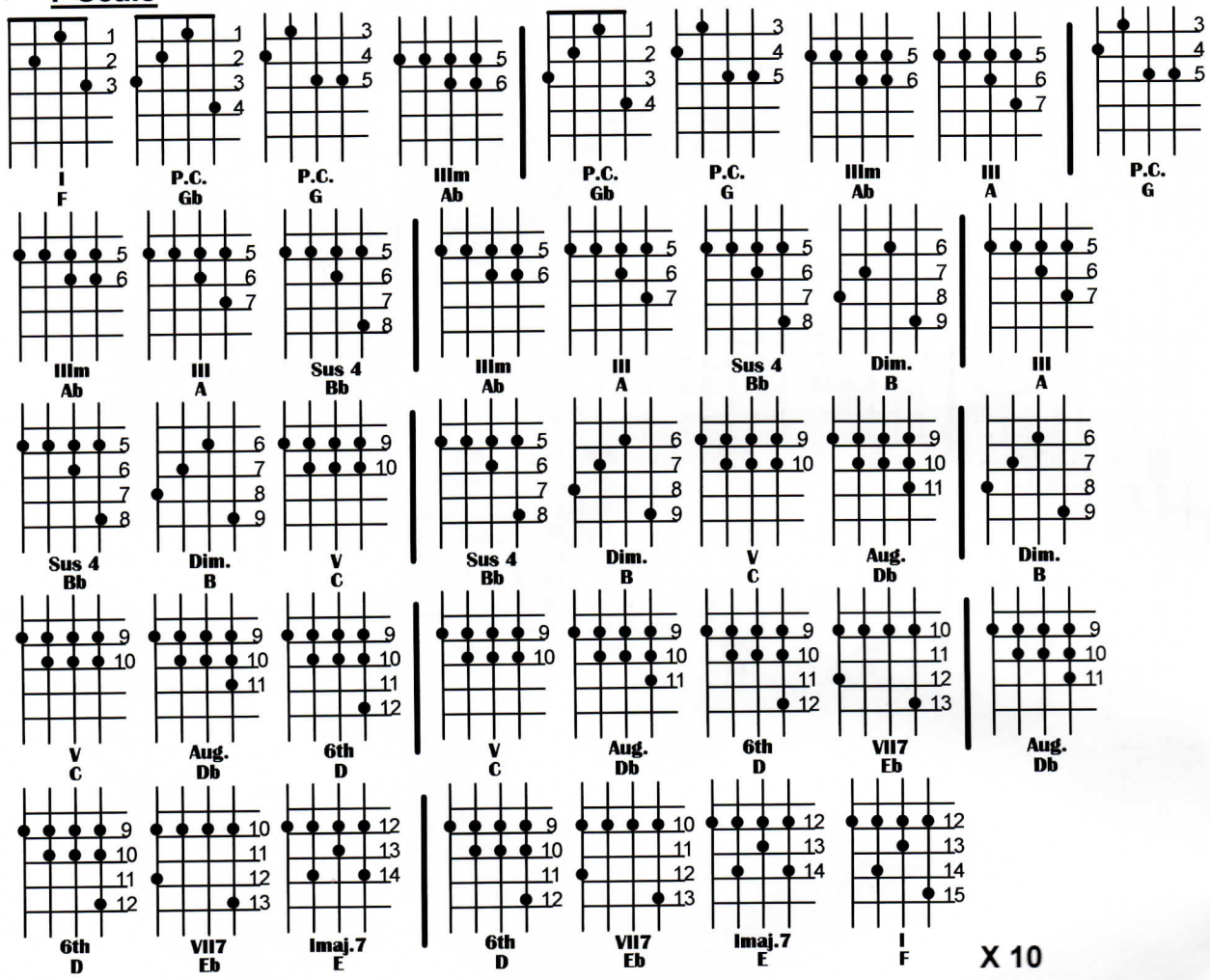


• 4-STEP BACK-STEP SCALE EXERCISES

To develop finger dexterity and familiarity with the fretboard. To enhance chord knowledge base and develop chord muscle memory. Scale exercises should be practiced in each key, moving both up and down the neck. The F scale is presented here.

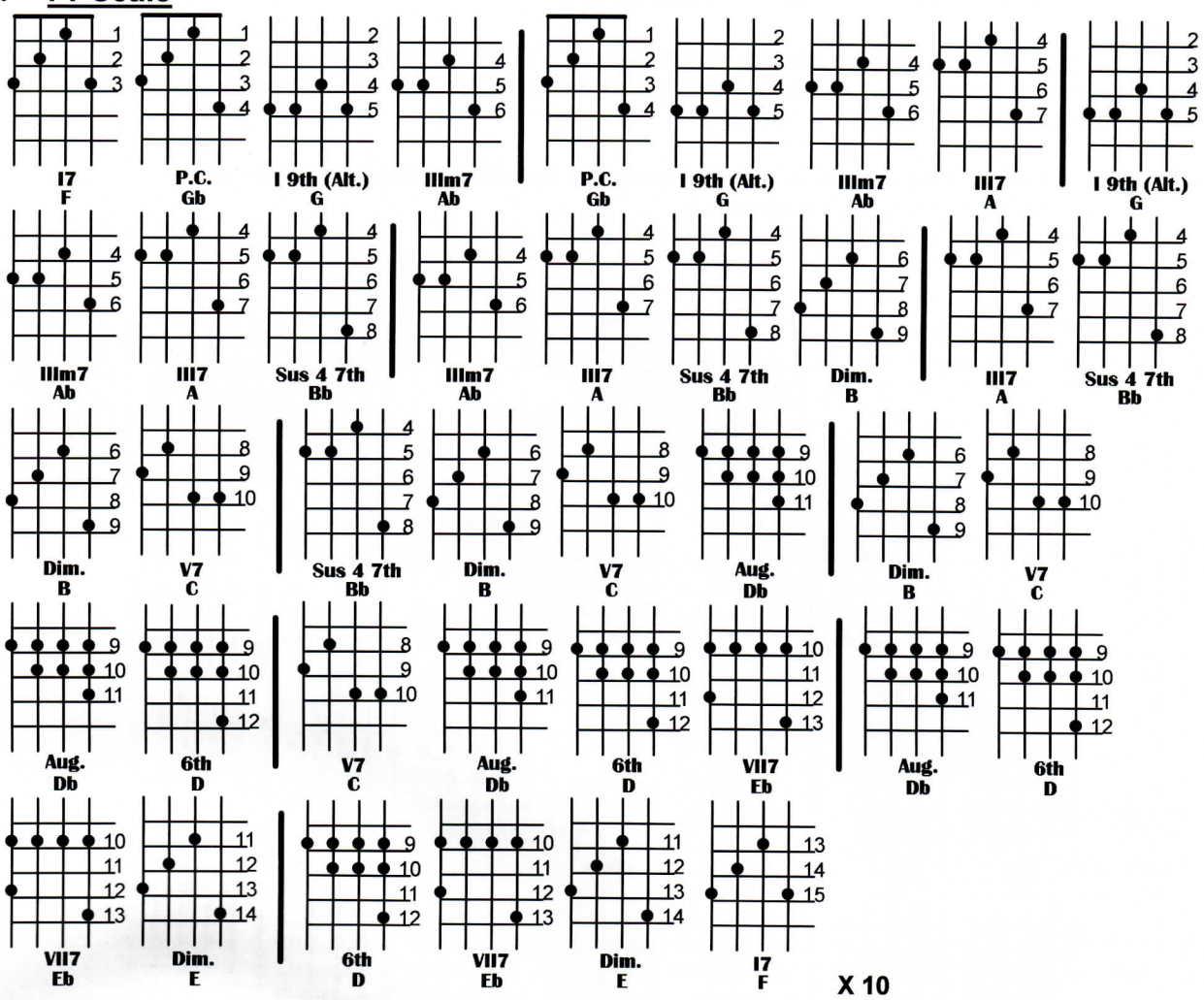
1. Up the Neck: Play the 1st 4 notes, then notes 2nd through 5th, 3rd through 7th, etc.
2. Down the Neck: Reverse the sequence.
3. Repeat up and down the neck for other keys.

• F Scale



X 10

- **F7 Scale**


I7 F
P.C. Gb
I 9th (Alt.) G
IIIm7 Ab
P.C. Gb
I 9th (Alt.) G
IIIm7 Ab
III7 A
I 9th (Alt.) G
IIIm7 Ab
III7 A
Sus 4 7th Bb
IIIm7 Ab
III7 A
Sus 4 7th Bb
Dim. B
III7 A
Sus 4 7th Bb
Dim. B
V7 C
Sus 4 7th Bb
Dim. B
V7 C
Aug. Db
Dim. B
V7 C
Aug. Db
6th D
V7 C
Aug. Db
6th D
VII7 Eb
Aug. Db
6th D
VII7 Eb
Dim. E
6th D
VII7 Eb
Dim. E
I7 F

X 10

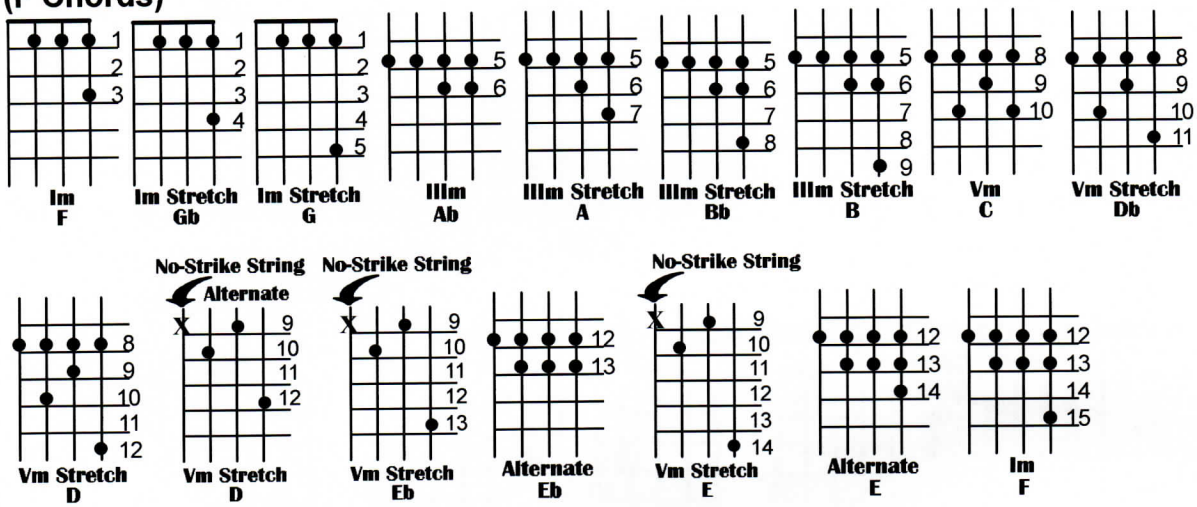
SCALES: OTHER CHORDS

While technically not scales, the following exercises include the fingering positions for minor, augmented and diminished chords that are outside the usual note positions.

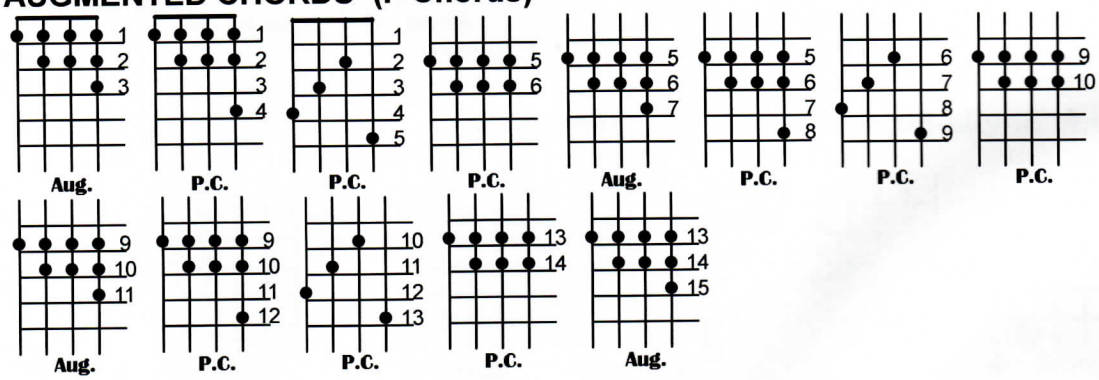
- **MINOR CHORDS (F Chords)**

Basically, alternate minor chord conditions are handled by stretching the normal minor chord. In some cases, this means the chord is the same as the major chord on the same note.

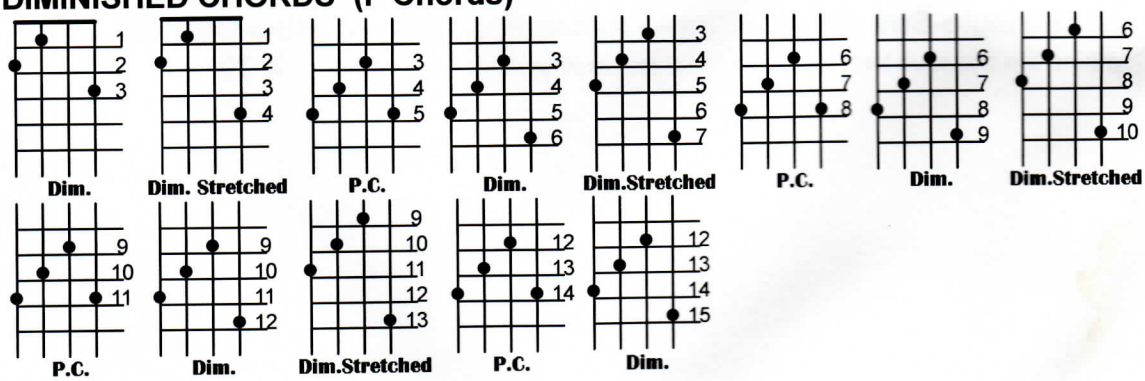
- **(F Chords)**



- **AUGMENTED CHORDS (F Chords)**



- **DIMINISHED CHORDS (F Chords)**

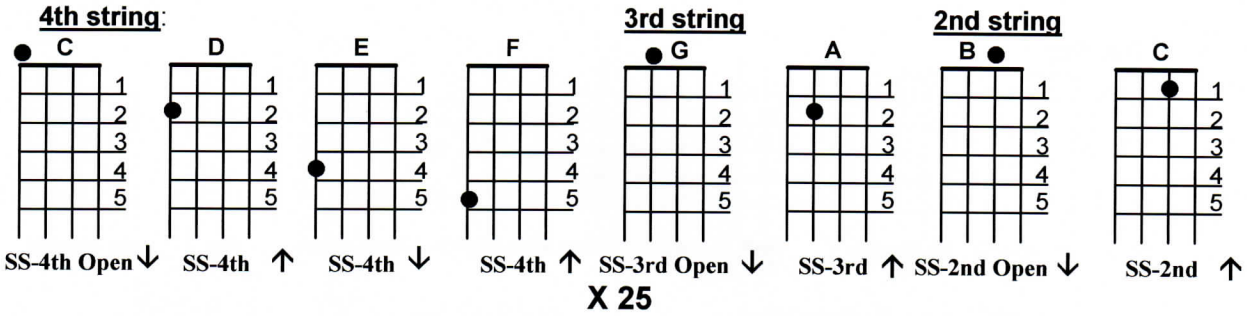


SINGLE-STRING SCALES, RUNS AND EMBELLISHMENTS

The following scales and runs will be most effective if learned in various keys. They should all be practiced as both ascending and descending scales and runs.

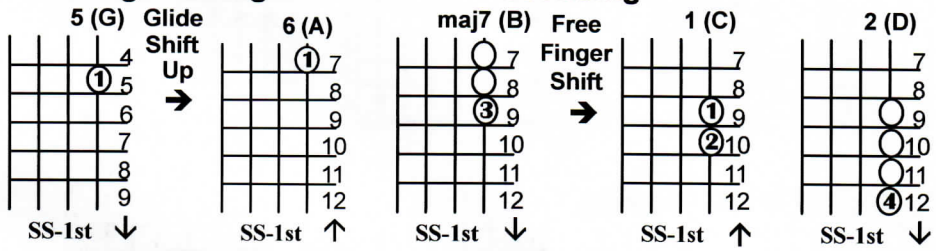
- **Single-String C Scale**

This exercise is the entire C scale, all within the first five frets:



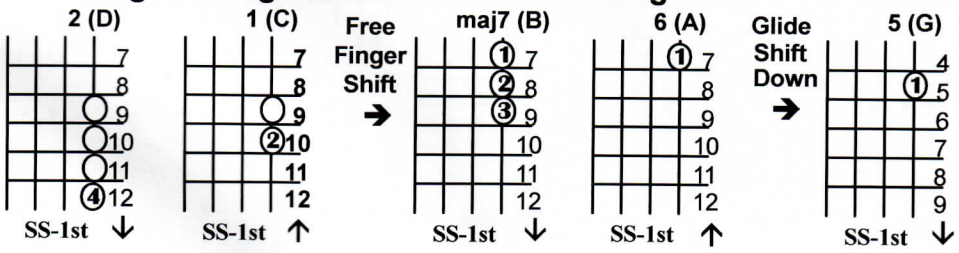
X 25

- **Outside Single-String Scale Run — Ascending**



X 20

- **Outside Single-String Scale Run — Descending**



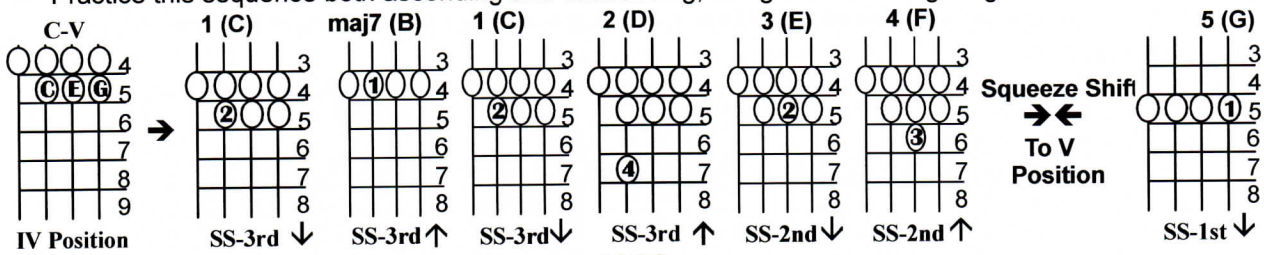
X 20

- **Outside Single-String Scale Run — Ascending & Descending Combination**

Combine the previous two ascending and descending scale sequences. **X 20**

- **Inside Single-String Run — C-V Inversion**

  Practice this sequence both ascending and descending, using the same fingering.

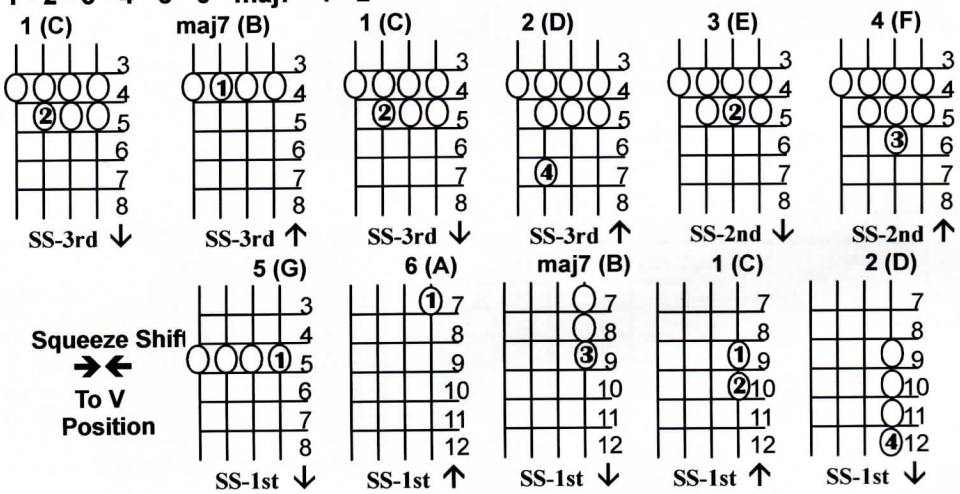


X 20

- **Single-String Run — Key of C**

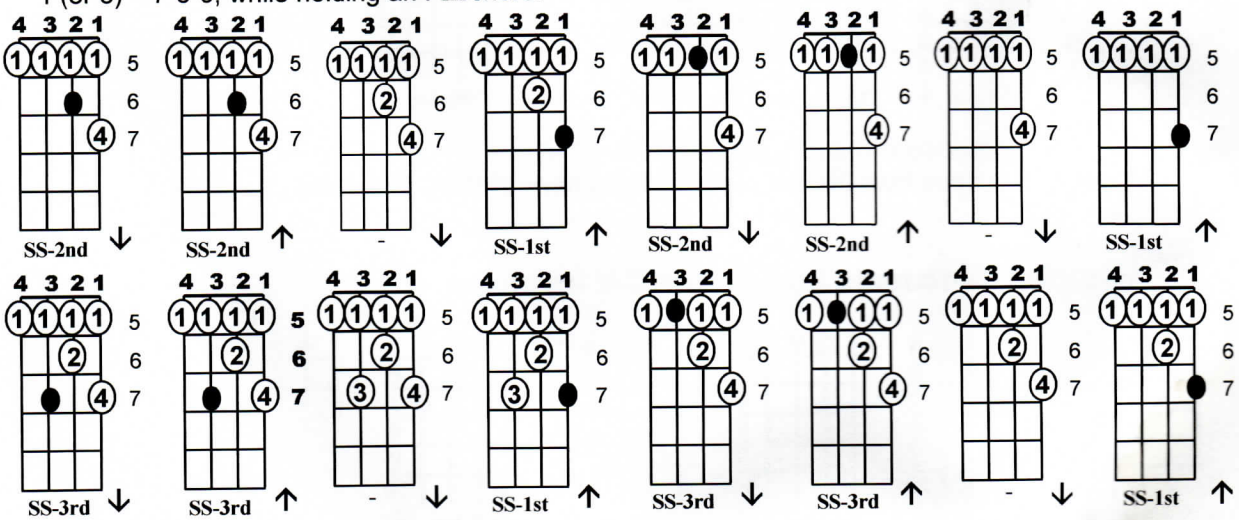
  Practice this sequence as written, in reverse, ascending-descending combination, and in various keys:

  1 - maj7 - 1 - 2 - 3 - 4 - 5 - 6 - maj7 - 1 - 2



X 20

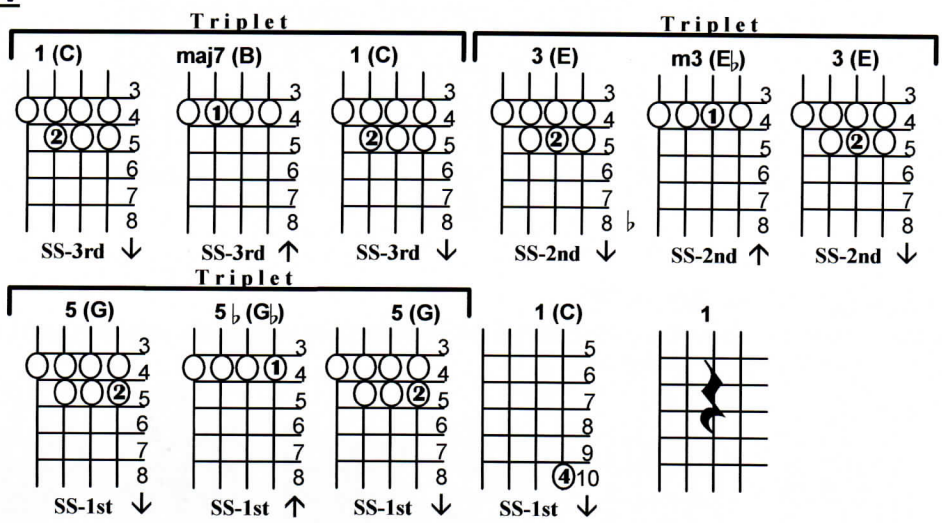
- **Single-String Run — <u>F Chord Progression</u>** This sequence descends the inside notes from 1 (or 3) – 7-6-5, while holding an FIII chord.



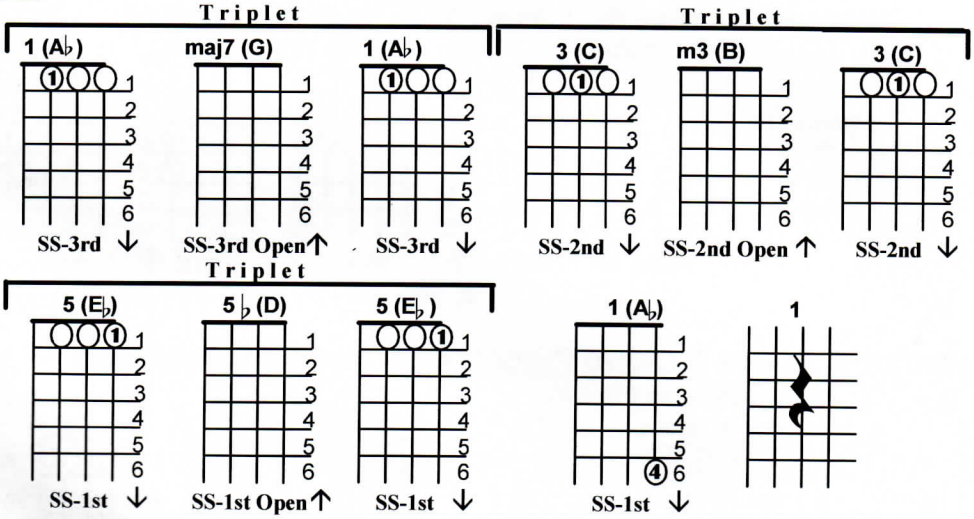
- **"Bye Bye Blues" Single-String Sequence**

Each of the following segments represents 2 bars from the beginning of the *Bye Bye Blues* chord pattern. It is great short chromatic practice that completes the first 4 measures of the tune.

1. From C-V

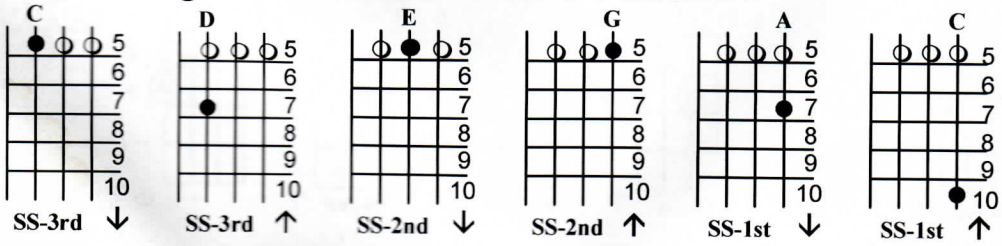


2. From A♭-V

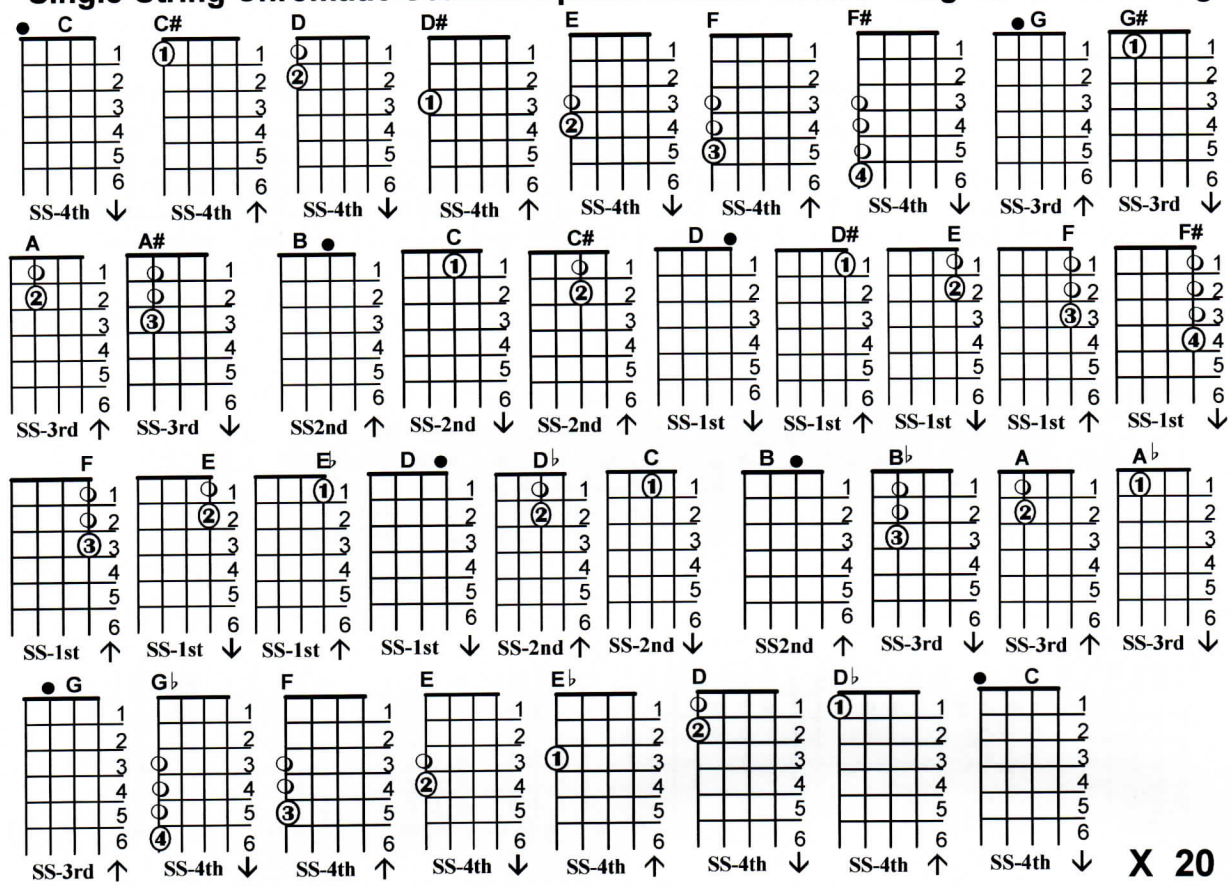


3. Repeat the sequence in **C at the 4th position**. (C-V)
4. Repeat it once more from the **A-V at the 1st position.** (1st and 2nd frets)

- **Single-String Pentatonic Scale From C-V Inversion**

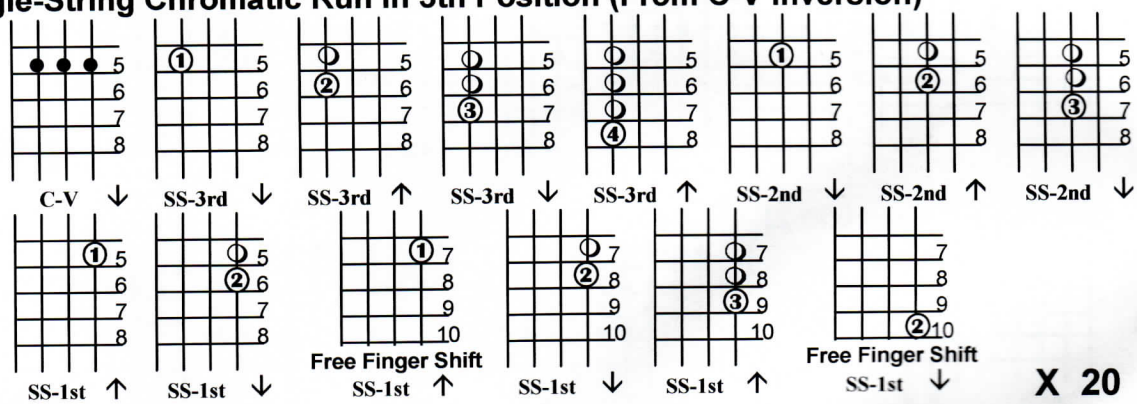


- **Single-String Chromatic Scale In Open Position — Ascending and Descending**



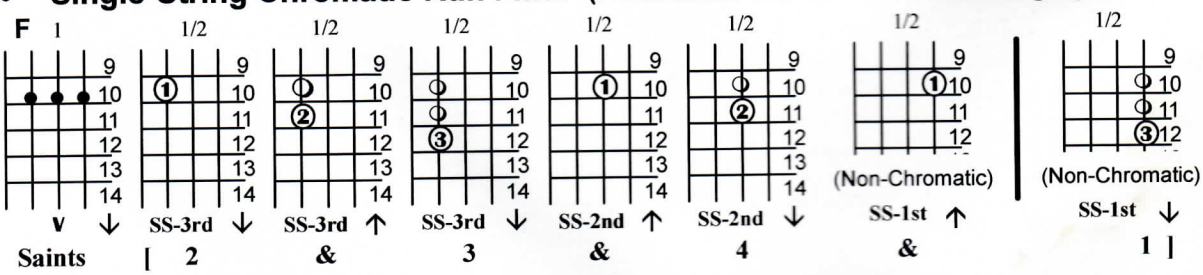
X 20

- **Single-String Chromatic Run In 5th Position (From C-V Inversion)**



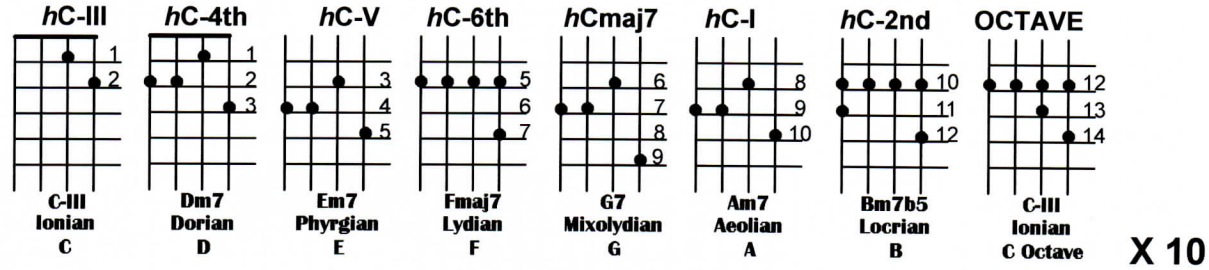
X 20

- **Single-String Chromatic Run Filler** (From *When The Saints Go Marching In*)

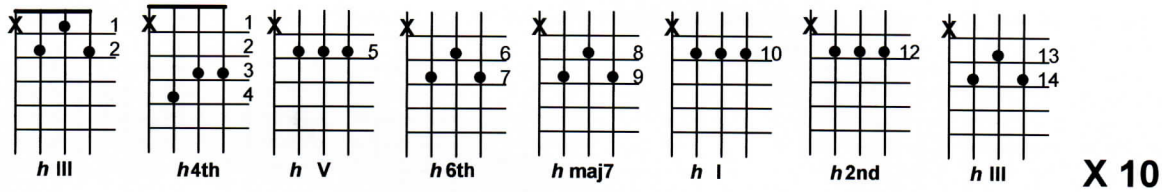


HARMONIZED SCALES [Key of C]

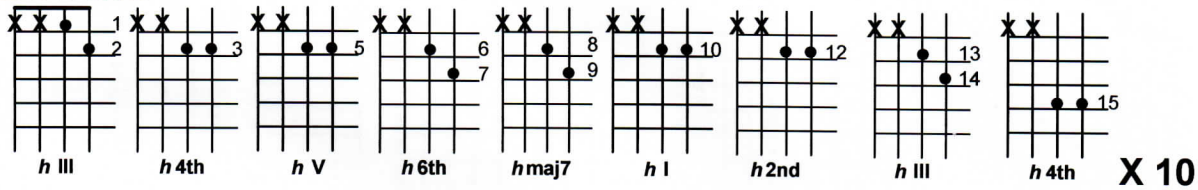
- **4-STRING**



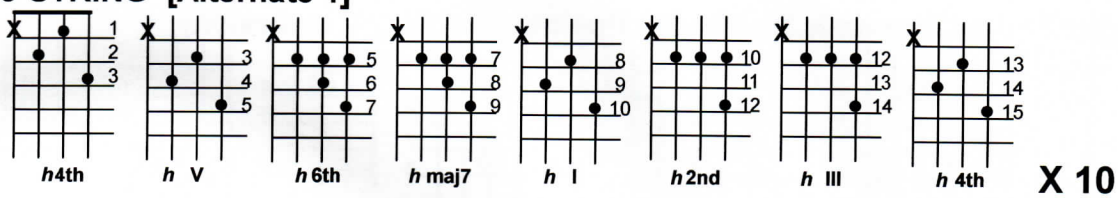
- **3-STRING**



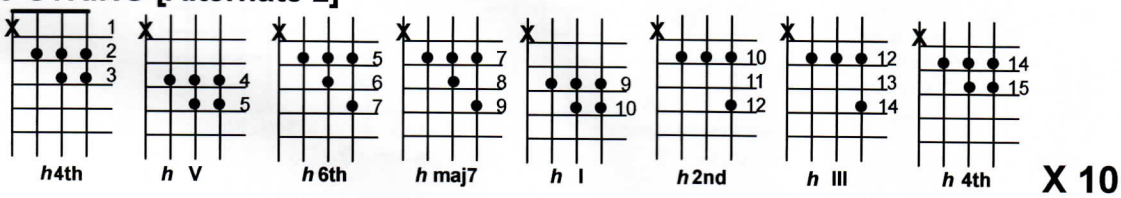
- **2-STRING**



- **3-STRING [Alternate 1]**

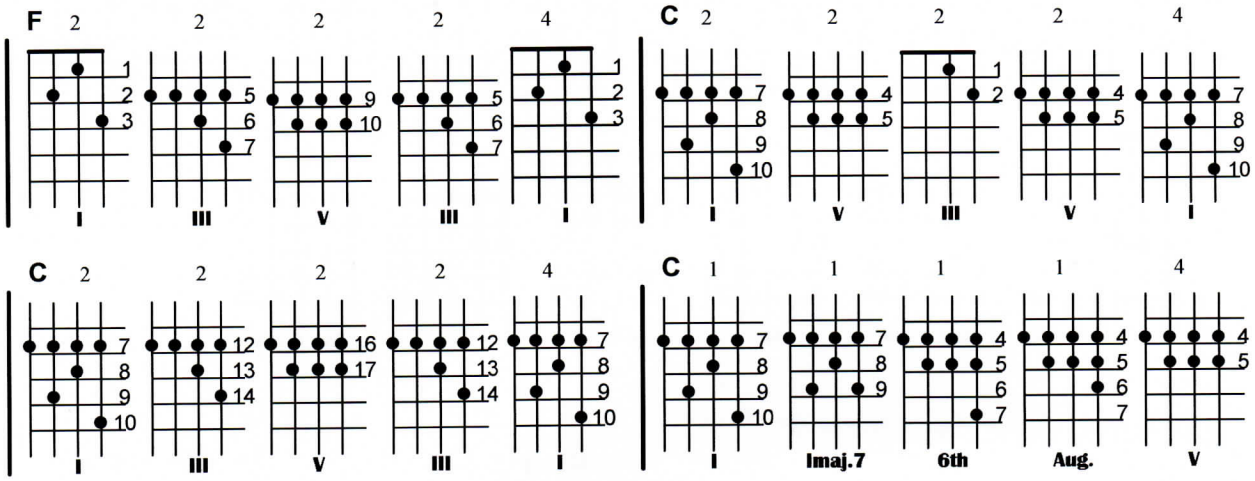


- **3-STRING [Alternate 2]**

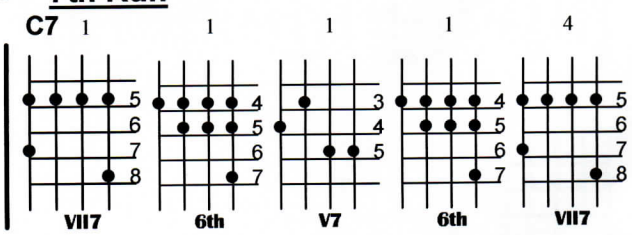


RUNS AND FILLERS

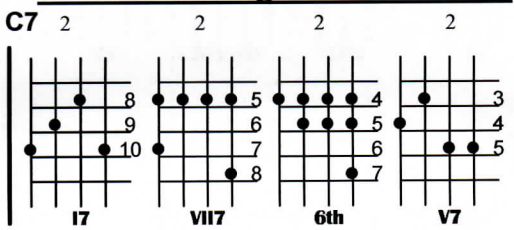
- **BASIC MAJOR CHORD RUNS**



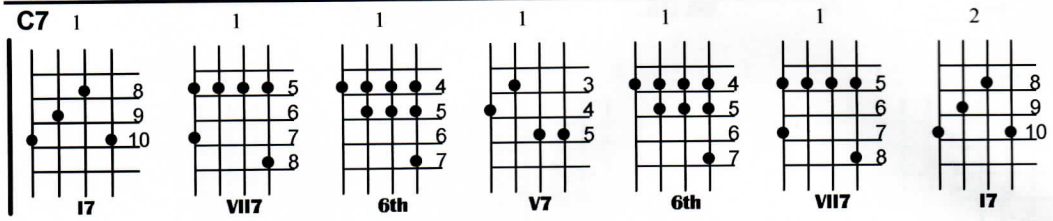
- **SEVENTH CHORD RUNS**
- **7th Run**



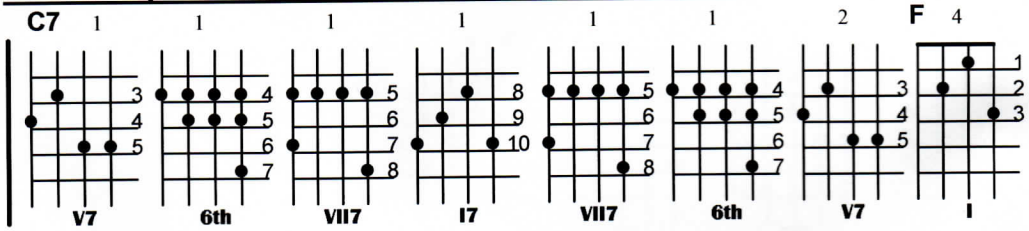
- **7th Run Moving Down the Neck**

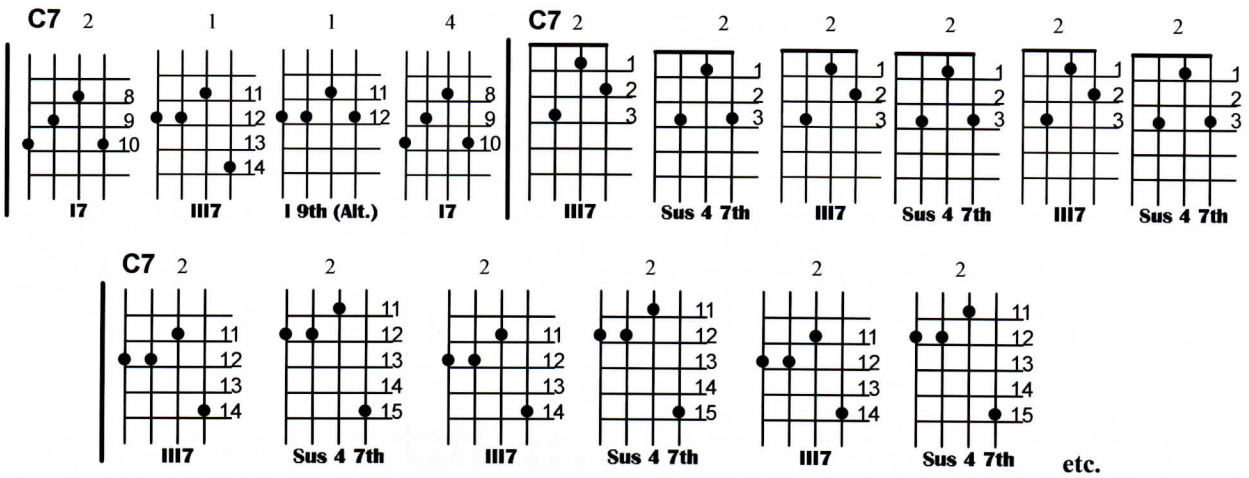


- **7th Run (2 Bar) — Moving Down and Back Up the Neck**

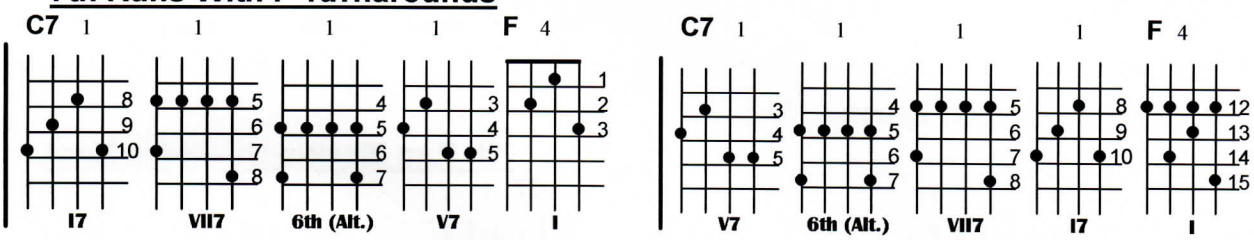


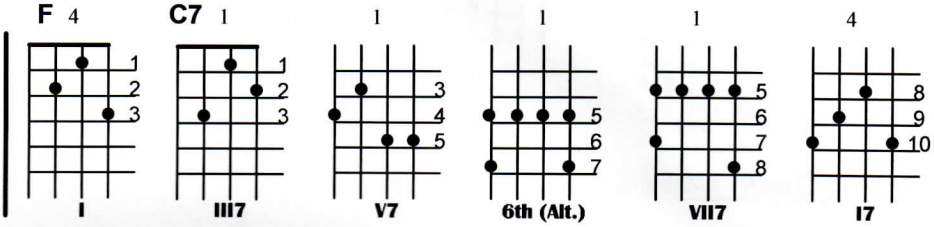
- **C7 Run Up & Back Down The Neck (2 measures)**

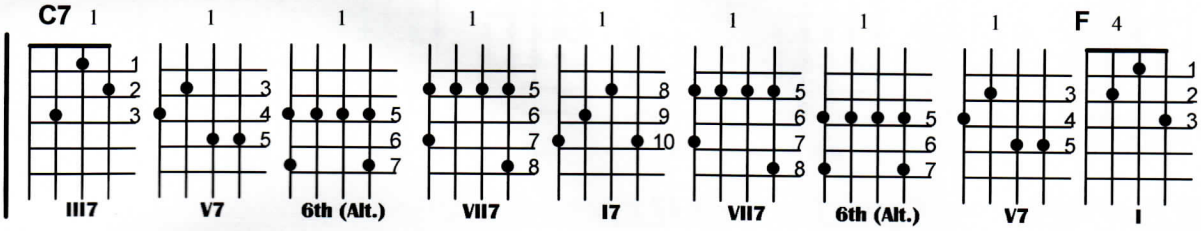


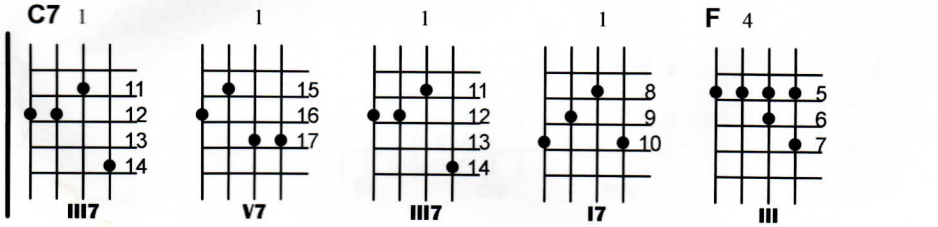


- **7th Runs With F Turnarounds**







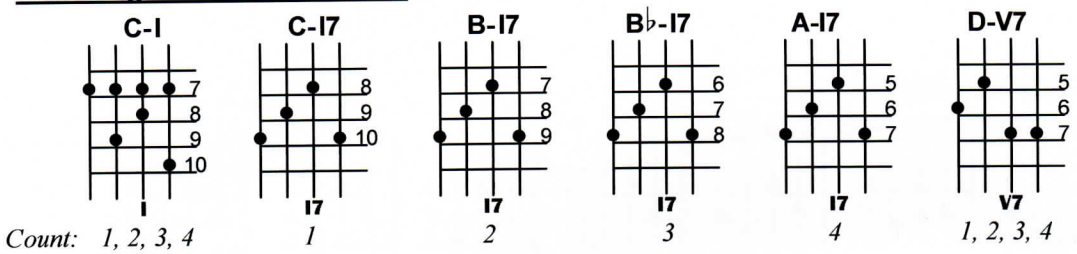


• WALKING RUNS

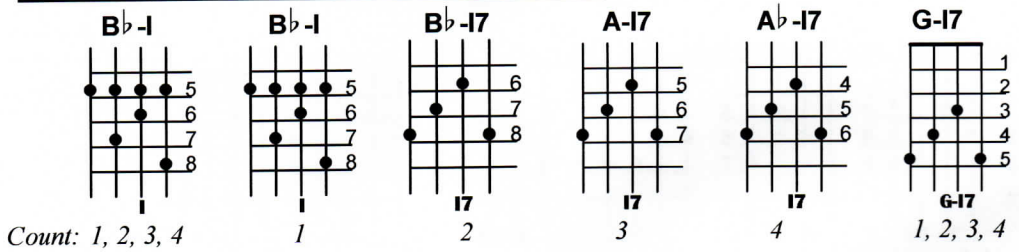
"Walking Runs" refers to the technique of moving a chord inversion one fret at a time, up or down the neck. It can be a nice alternative to using scales in your improv work.

Try the following runs, using various rhythms. For instance, for a 2-bar run, play the first four beats in place and travel on the 2nd four. For a 3-bar run, play the 1st four beats in place, and travel on the next 8 beats. Experiment with different variations.

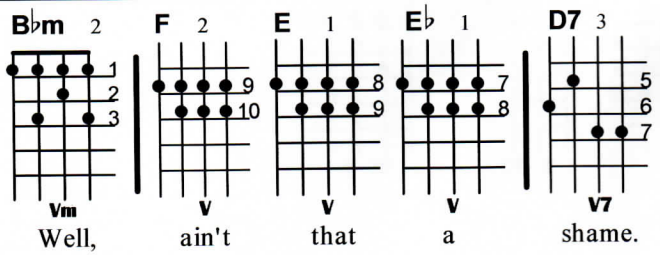
• **C Walking Run: C-I to A7 to D7**



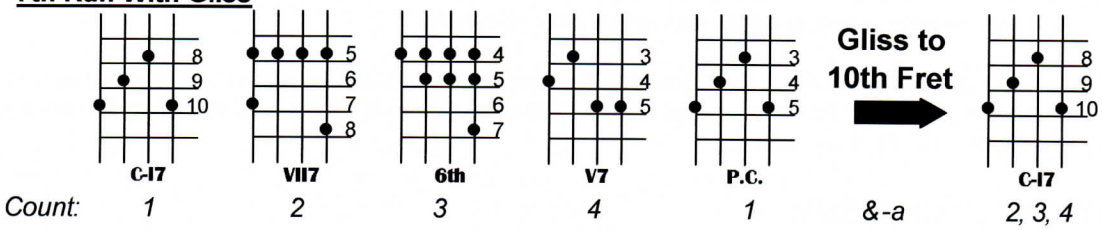
• **B♭ Walking Run: B♭ to G7 (From "*Louisiana*")**



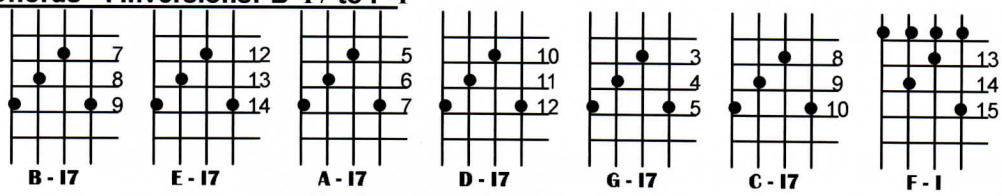
• **F Walking Run - V Inversion (From "*Bill Bailey*")**



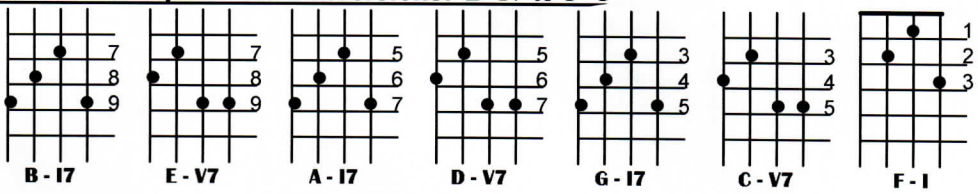
- **RUNS WITH GLISS** — Be sure to start your gliss on the passing chord G I7
- **7th Run With Gliss**



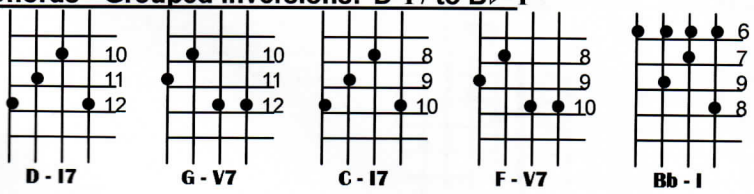
- **CIRCLE OF 5th RUNS**
- **7th Chords - I Inversions: B-I7 to F-I**



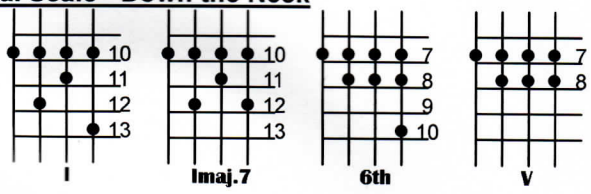
- **7th Chords - Grouped I and V Inversions: B-I7 to F-I**



- **7th Chords - Grouped Inversions: D-I7 to B♭-I**



- **SCALE RUN**
- **Partial Scale - Down the Neck**

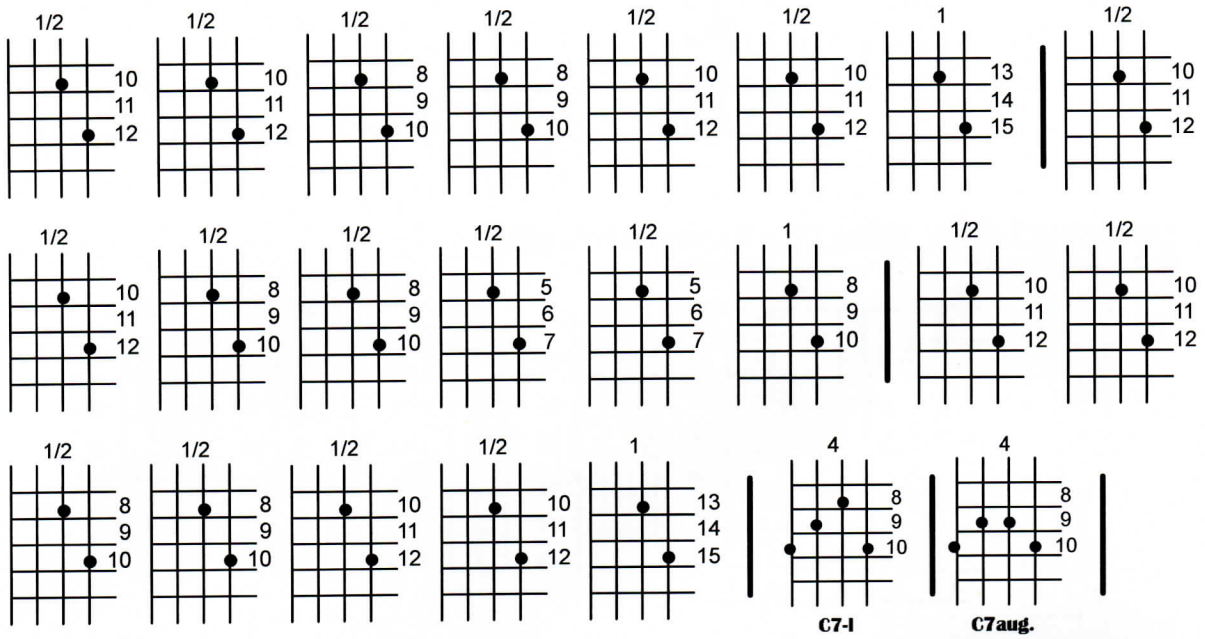


INTRO'S, TAGS AND ENDINGS

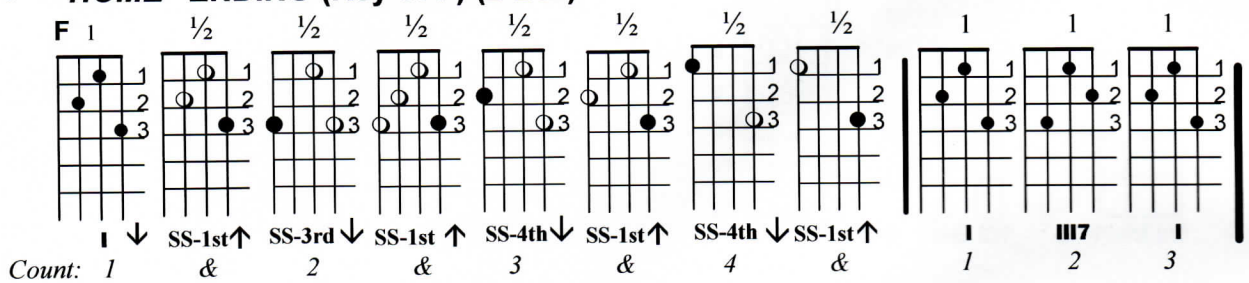
- **INTRODUCTION WITH ORIENTAL FLAVOR**

  For: "*China Boy*" (Key of F) — 4-Bar Introduction

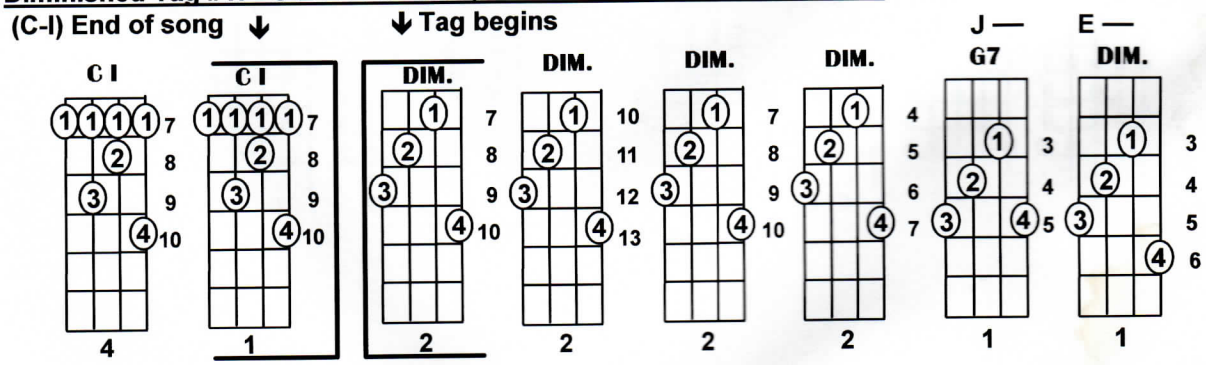
  Note: For "*Chinatown*", begin sequence on "A" (7th fret)

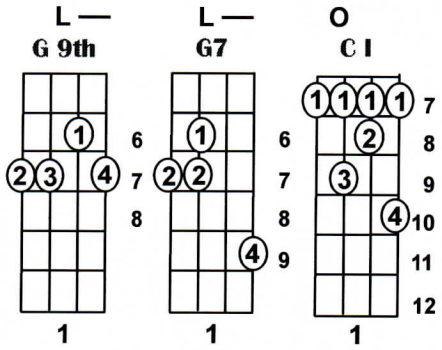


- **"*HOME*" ENDING (Key of F) (2-Bar)**

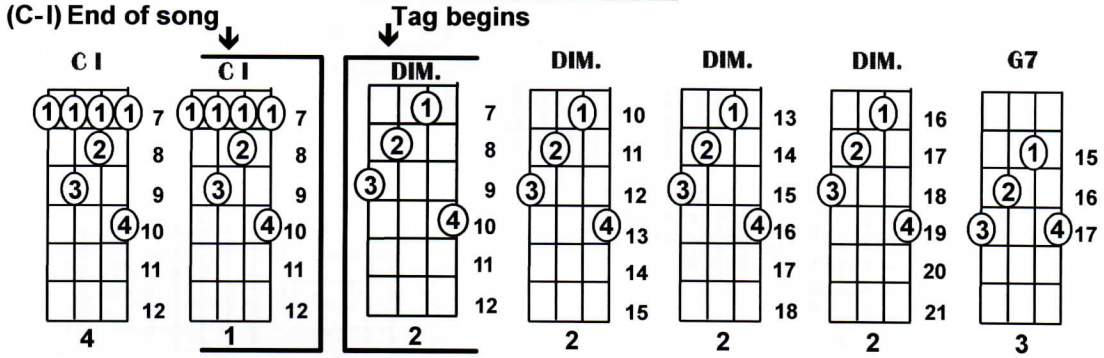


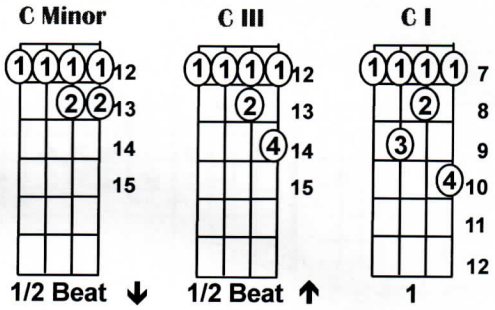
- **DIMINISHED TAGS FROM THE C-I CHORD**
- **Diminished Tag #1: "J-E-L-L-O" TAG, where C-I is the end of the song**



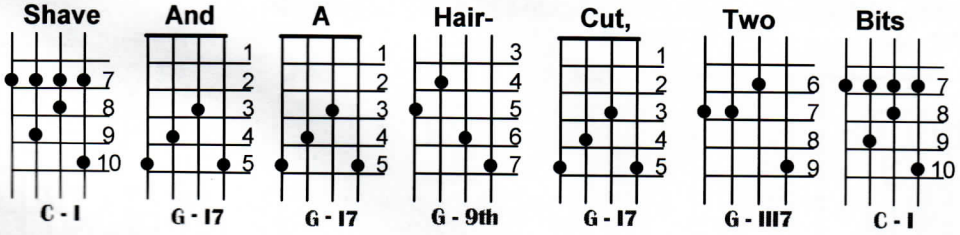


- **Diminished Tag #2: Where C-I is the end of the song**





- **"SHAVE-AND-A-HAIRCUT" TAG**

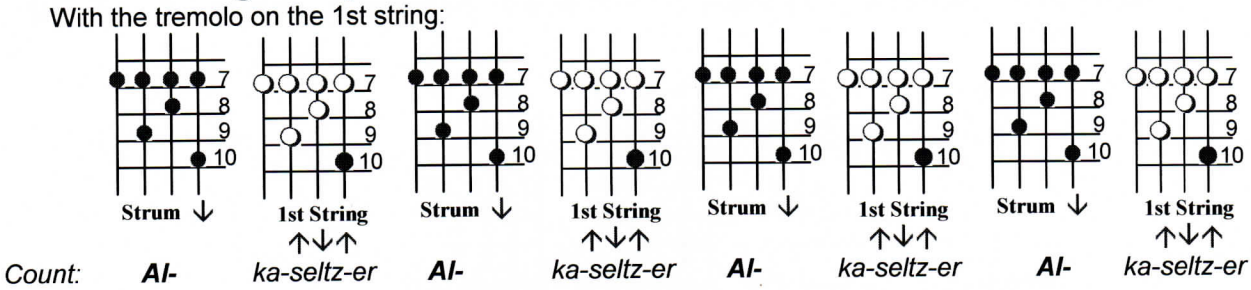


DUOING

The use of a metronome is strongly recommended for these exercises.

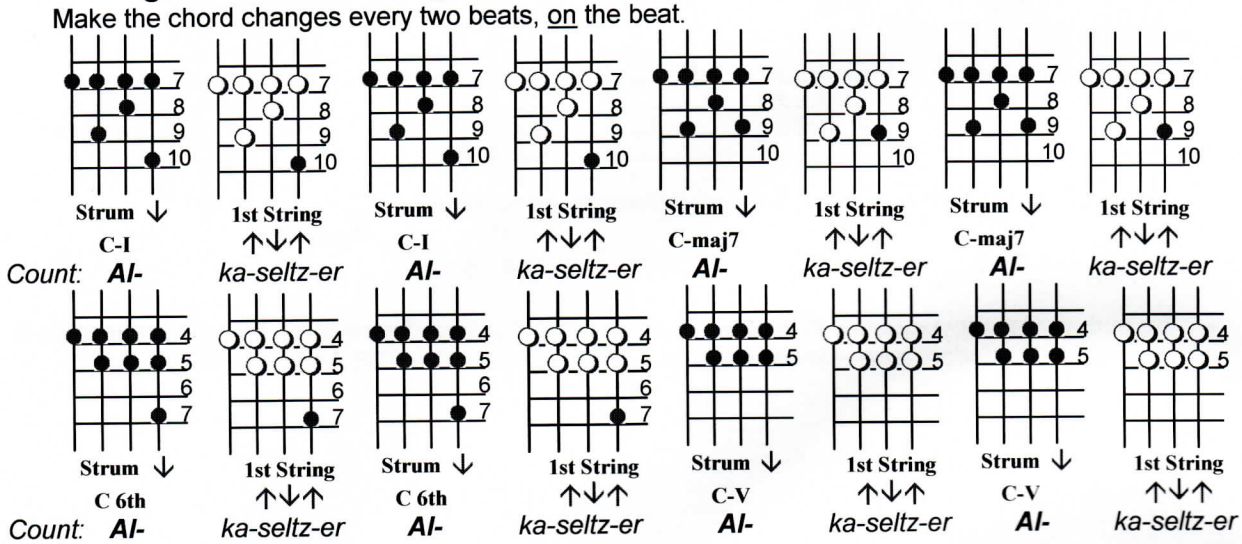
- **Basic Duoing — Key of C** Use the phrase "Alka-Seltzer" to aid in your timing.

With the tremolo on the 1st string:



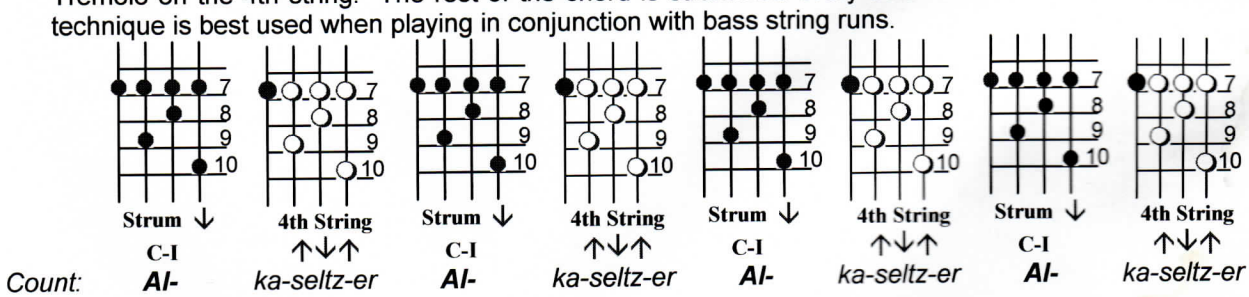
- **Duoing With Chord Changes**

Make the chord changes every two beats, on the beat.



- **Duoing From The Other Side — 4th String**

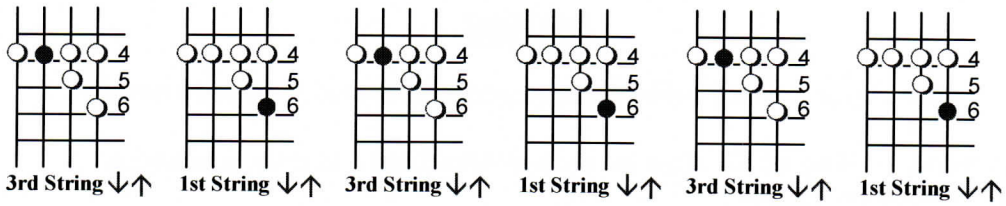
Tremolo on the 4th string. The rest of the chord is strummed every other beat on the off beats. This technique is best used when playing in conjunction with bass string runs.



- **Duoing — 1st and 3rd Strings**

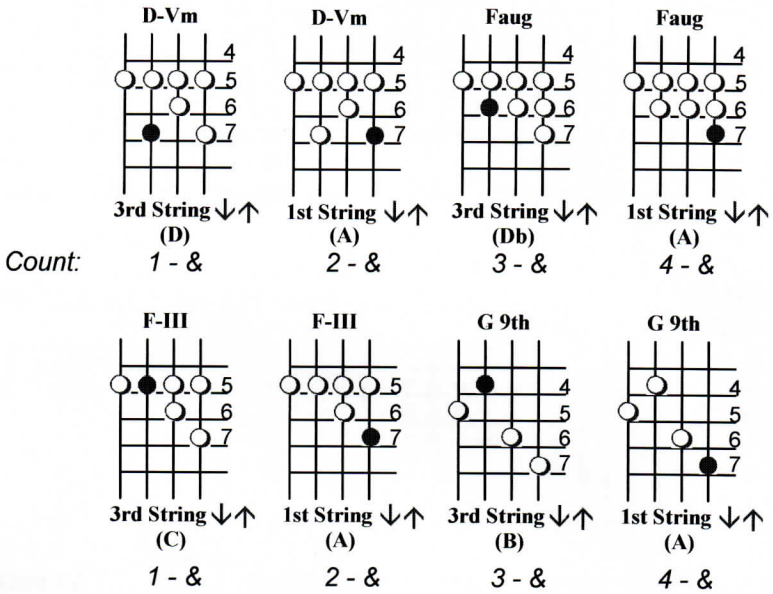
The key is to **not** hit the 2nd string as you jump between the 3rd and 1st strings. In part 2, notice that the only notes in the sequence that change are the ones on the 3rd string. All the other notes remain the same. The chromatic run on the 3rd string is: D-D♭-C-B. Give each chord two beats.

1.



X 20

2.



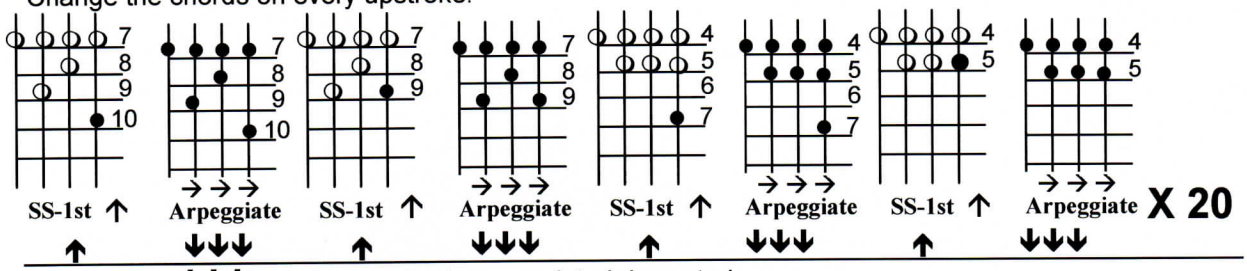
X 20

- Be sure to play the sequence in tempo. Chords must be changed in rhythm. If you must hesitate or slow down, then start over—slower—until you can play it cleanly. USE A METRONOME.

ARPEGGIOS

- **Reverse Single-String Arpeggio — 1st String**

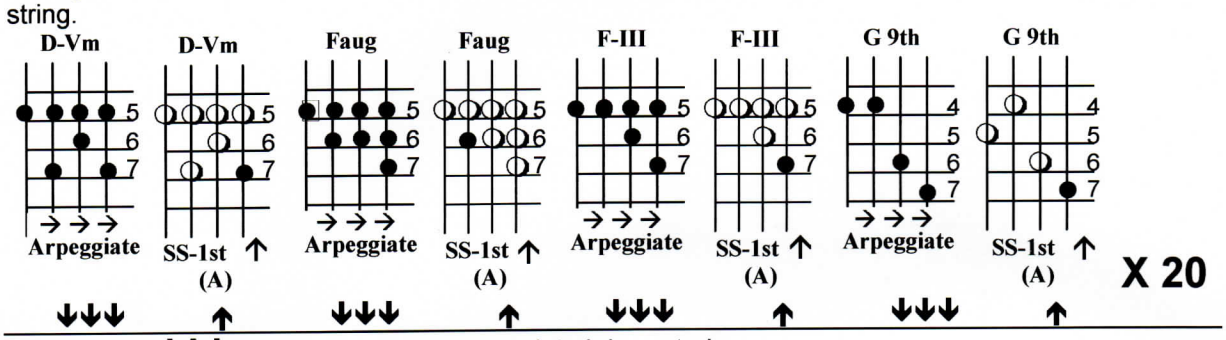
Change the chords on every upstroke.



NOTE: The ↓↓↓ indicates a **single** arpeggiated downstroke.

- **Reverse Single-String Arpeggio — 3rd String**

Change the chord between the upstroke on the 1st string and the arpeggiated downstroke on the 3rd string.



NOTE: The ↓↓↓ indicates a **single** arpeggiated downstroke.

Notes

Notes

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